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MILDRED L. JOY
N.B.C.-H. P. A.
30 ROCKEFELLER PLAZA
NEW YORK

RECEIVED

• MARCH 1957
40¢ a copy • \$10 a year

SPONSOR

GENERAL COUNSEL

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

In the center of
SUNBATHED GROWTH



TOTAL AREA
SET COUNT:
389,301

K BET-TV 10
SACRAMENTO CALIFORNIA



BASIC CBS OUTLET

Call H-R Television, Inc. for Current Avails

10 QUESTIONS SPONSORS MUST ANSWER NOW

For idea-swapping at ANA's spring meeting next week, SPONSOR presents background on 10 air media issues

Page 25

Is the agency creative man obsolete?

Page 30

How tv built L.A.'s biggest carpet business

Page 32

SPECIAL SECTION Summer selling trends: 1957

Page 35

DIGEST ON PAGE 2

Keep
your eye
on this
market.

R.W.F.



THE WHEELING MARKET IS ONE OF THE FASTEST GROWING MARKETS IN AMERICA!

Take a good long look at this important Wheeling market. Many of America's leading industries have—and liked what they saw. That's why they are investing **450 MILLION DOLLARS** in proposed expenditures for the next 3 years.

When you do take that long look you will find that the most economical and most effective way of reaching the 1,409,300 people in the upper Ohio valley, having an annual income of **TWO BILLION DOLLARS**, is via WTRF-TV, Wheeling, W. Va. In audience—in Power—in Promotion—WTRF-TV dominates. Rates, availabilities and market data on request.

"a station worth watching"

wtrf tv
CHANNEL 7

WHEELING 7, WEST VIRGINIA

For availabilities and complete coverage information—Call Hollingsberry, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2-7777.



316,000 watts
Equipped for network color

reaching a market that's reaching

new importance!

WPEN

PHILADELPHIA

Would like to express appreciation to the following wonderful people who helped us introduce our new personalities to the New York agencies at our recent reception.

TONI ARDEN

DICK JACOBS

RUSSELL ARMS

MORGANA KING

EILEEN BARTON

EDDIE LAWRENCE

CAROLE BENNETT

DENISE LOR

TONY BENNETT

GISELLE MACKENZIE

POLLY BERGEN

MITCH MILLER

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GEORGE HAMILTON IV

LUANN SIMMS

BILL HAYES

SYLVIA SYMS

RICHARD HAYMAN

TONY TRAVIS

AL HIBBLER

ANDY WILLIAMS



REPRESENTED NATIONALLY BY GILL PERRA, INC. New York, Chicago, Los Angeles, San Francisco



S P O N S O R

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

10 key questions sponsors must answer

- 25** At ANA's spring meeting next week, "hot" tv-radio issues will be discussed in informal admen's gatherings. Here's idea swapping background

Is the creative man obsolete?

- 30** Agency board chairman Joseph Katz is convinced "factual orientation" will never replace creativity—even in the super agency of the 1960's

How tv built Los Angeles' biggest carpet business

- 32** With just one store, Al Terrence shot from \$482,000 to \$3.25 million in five years. Tv buys range from exposé show to Bishop Fulton Sheen

SUMMER SELLING: 1957

What's been happening to the franchise?

- 36** An ironic reversal in franchise thinking is occurring in tv and radio. SPONSOR delves into it and other factors influencing summer 1957

Summer tv and radio facts

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Features include average costs by network program types; cost-per-1000 for top 10 nighttime and daytime network shows; spot television basics

Spot radio's untapped hours

What is the case for spot radio outside the most popular early morning, and later afternoon hours. Answer will include facts and reasoning

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Sponsor Publications Inc.



KTHS (LITTLE ROCK)

Warbles Sweetly at Jenny Lind (Ark.)

NCS No. 2 — DAYTIME DAILY

	KTHS	Station B
50%—100% counties	4	2
25%—50% counties	37	18
10%—100% counties	55	42

KTHS, 50,000 watts, is basic CBS Radio in Little Rock. It does a tremendous job there—and its big voice also reaches nearly *all* the State—including little Jenny Lind (Ark.)!

Your Branham representative can give you all the facts on KTHS—your BIG BUY in Arkansas!

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager



Latest Nielsen figures show KTHS with Weekly Daytime circulation of 62 counties and over 120,000 listening families. NCS No. 2 — November, 1956.

A DOLLAR will go a long way these days on WHO Radio!



Take 8 a.m. to 12 noon as an example . . .

WHEN you consider what's happened to the purchasing power of the dollar, it's mighty impressive to see what a buck will still buy in national spot radio—especially WHO Radio!

LET'S LOOK AT THE RECORD . . .

On WHO Radio, a 1-minute spot between 8 a.m. and 12 noon will deliver 53,953 actual listening homes.

That's 1,136 homes for a dollar, or 1,000 homes for \$.88—ALL LISTENING TO WHO!

That's the rock-bottom minimum. Over and above this proven audience, 50,000-watt WHO is heard by hundreds of thousands of unmeasured listeners, both in and outside Iowa. Bonus includes Iowa's 573,000 car radios and 527,000 extra home sets—plus vast audience in "Iowa Plus"!

Let your PGW Colonel give you all the facts on WHO Radio.

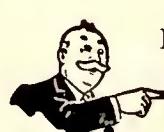
(Computations based on projecting Nielsen figures and 1955 Iowa Radio Audience Survey data against our 26-time rate.)

WHO Radio is part of
Central Broadcasting Company,
which also owns and operates
WHO-TV, Des Moines
WOC-TV, Davenport

WHO
for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.
National Representatives

NEWSMAKER of the week

The news: P. Lorillard Co., on behalf of its Old Gold cigarettes, has just contracted for one-half hour of time weekly for 39 weeks over 128 stations of the NTA film network. This makes Lorillard a co-sponsor with Warner-Lambert Pharmaceutical Co., who was first to join NTA's celluloid web as a full hour-per-week sponsor.

The newsmaker: Lewis Gruber, 62-year-old president of P. Lorillard Co., gave up law in 1920 to become a salesman. His first selling job was for a film company. This week, he is back in film—on a big scale. The 39 showings of 20th Century Fox features on 128 NTA stations will cost Gruber's line of Old Gold cigarettes in the neighborhood of \$1½ million. (Total cost to Lorillard and Warner-Lambert is about \$4 million). Lennen & Newell is the agency for Old Golds.

Sponsorship on the film series begins 1 April. NTA film network plans to promote it with on-air announcements along with advertising in various consumer and trade publications.

At present, Lorillard is co-sponsoring just two network tv shows: Jackie Gleason for Old Golds and *\$64,000 Challenge* for Kents, both on CBS TV. Last year, in spot tv, the company invested \$2,148,700 for their tobacco products. Its venture this season as co-sponsors of Walter Winchell at NBC was short-lived.

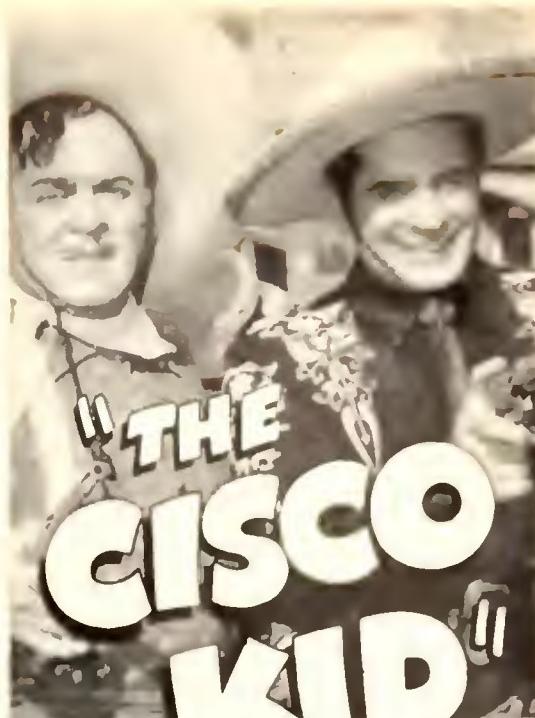
Gruber, who moved into the presidency in August of last year from the position of vice president and director of sales, is a recognized sales and marketing strategist in the tobacco field. What circumstances lead him into this feature film purchase?

The year 1956 found the cigarette industry ahead of 1955. Consumption of cigarettes was up 2%; production up 3% with 424.2 billion cigarettes manufactured by all makers. Yet Lorillard fell behind. Sales dropped from \$228,268,392 in 1955 to \$203,280,417 in 1956. Net earnings for Lorillard last year were \$2,076,202 under the year before. Net earnings per common share of the company's stock went down from \$2.07 in 1955 to \$1.34 in 1956. Perhaps the tv popularity of features appears to be a good base for a come-back.

It may also give them flexibility in marketing. Commercials will be integrated on film and Lorillard will be able to make changes on individual stations. In certain markets, filter cigarettes outsell the regulars, while in others the reverse holds true. In still others, the king-size enjoy big sales. Old Gold makes all three types. No longer in their current tv commercials are they advertised as a "family" (of three dancing packs). They are even featured separately in some print ads. So the NTA film network may be used to promote the best selling Old Gold type in a given market.



Lewis Gruber



ATLANTA DAIRY SALES UP 20%

J. D. Gay, General Manager
MISS GEORGIA DAIRIES, INC.
of Atlanta,
proposes The Cisco Kid:

"Sales are currently running approximately 20% above normal from the same number of wholesale accounts . . . Cisco opened doors for us to put our products in one of the largest chains in this area . . . As long as The Cisco Kid is available as a tv show, Miss Georgia Dairies, Inc. will be proud to sponsor it."

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN!

"THE CISCO KID"

ZIV
Television

Write,
Phone
or
Wire
Collect
Today

New York
Chicago
Cincinnati
Hollywood



*N.Y. Herald Tribune, 1-20-57

**Nielsen Coverage Study #2, updated to 2-1-57

***Latest IRB

There's more to Florida!

Its fine year-round weather is certainly one of the factors that make Florida a nation's playground. But—by assuring year-round shipping and high labor productivity—its climate also helps make northern Florida one of the wealthiest, fastest-growing industrial complexes.

There's Jacksonville, for instance

...hub of northern Florida's \$1,660,000,000 market. Here, perfect weather, perfect location, preferential freight rates, plentiful capital and excellent banking facilities create an ideal climate for business. Served by 93 steamship and motor freight lines, 5 railroads and 5 airlines, Jacksonville is "the point where all major carriers converge to form a giant distribution and service center."

and WMBR-TV is the key to this market. Northern Florida's first and only VHF station, WMBR-TV commands 272,500 television families in 67 Florida and Georgia counties**—and five and a half times the average audience of its competition.***

Channel 4, Jacksonville—**WMBR-TV**

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

It takes the

RIGHT two!



IT'S A FACT! With the *right* two—WFBG-TV, Altoona, and Pittsburgh—you get 76,701 *more* TV homes. In this area—day and night—seven days a week—WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Your BLAIR-TV man has the proof: ARB, November 1956; ARB Altoona Coverage Study, March 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA



WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa./**WFBG-AM • TV**, Altoona, Pa./**WNHC-AM • FM • TV**, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

SPONSOR-SCOPE

9 MARCH

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SPONSOR PUBLICATIONS INC.

This week, as for many, you could hear the familiar chant about mediocre new network tv programs, the leveling of audiences, and ever mounting price tags. What does it portend? Paradoxically this:

The fall tv outlook has a decidedly healthy glow—so healthy that 1957-58 probably has another record in the bag.

Madison Avenue is betting on the bullish state of the union. The president of one of the four top agencies has this capsule outlook:

"When the gross national product looks like \$440 billion, compared to last year's \$412, you can count on a whopping share for advertising."

Put another way: **When the economy is big, advertising is big and thinks big.** That means tv and radio—the tonnage media.

The radio networks are under mounting pressure from agencies to produce data comparing the cost-per-commercial-minute of network vs. spot.

Although a little material of this nature has been furnished, the networks understandably are reluctant to get themselves out on this risky limb.

The reasons for their hesitance boil down to:

- Comparative figures of this kind invite distortions because the materials aren't exactly comparable.
- The networks have enough problems with their affiliates without taking on any new ones.

Here's why agencies are pushing for cost comparisons:

They can talk to the client about the prestige, quality, and unity of network programming, but when it gets down to brass tacks **the client wants to know what's the difference in cost per commercial impression.**

CBS TV's latest home-office executive realignment has this main purpose:

To give administrative v.p.s William Lodge and William Hylan enough time to join the management team with network president Merle Jones and programming executive v.p. Hubbell Robinson.

Heretofore, they have been tied down closely to the day-to-day chores of engineering-station relations and sales.

So the move is designed to gain leeway for thinking, planning and internal communication.

Other promotions: Edward P. Shurick to v.p.—director of station relations and Thomas Dawson, v.p., network sales.

P&G may expand its tv network program string to include the \$64,000 Question.

Alternate sponsorship with Revlon becomes available in June.

Time and show costs add up to \$77,000 per broadcast.

CBS Radio's new rate card is due out next week (the 37th in 28 years).

The card lists the new nighttime rates (2/3 of daytime) and readjusted prices for segmented programming.

When and if General Foods decides to add McCann-Erickson to its list of agencies, **Swansdown will be the initial account.**

SPONSOR-SCOPE *continued . . .*

With a deep scowl the New York Times' Jack Gould last Sunday charged that "the misinterpretation of (ratings) is a major blight on the medium. . . . Already there is a new promotional gimmick known as 'the Trendex tour.' It calls for a star of a program to make a personal appearance at the right time in those cities that Trendex surveys."

Comments like these bring new life to an old question:

Would the appointment of a "Judge Landis" end the tv program rating muddle?

Responsible researchers don't think so. They agree that present reports seem conflicting, lead to interpretation headaches and give the devil a chance to quote scriptures. However, they don't think a "Judge Landis" would work, either, because:

- **It's been tried before.** In 1930, agencies and advertisers set up the Cooperative Analysis of Broadcasting (Crossley reports) to take network radio's pulse. Eventual dissension killed it.
- **More recent efforts to push standards for the rating services haven't caused much excitement.**
- **The trouble with a single, Landis-like rating system, say the cynics, is that it produces too many losers as against only one set of winners.** As is, you stand a better chance of finding something to document your case.
- **A sensible person can sensibly read what currently is available.** A single system wouldn't prevent the naive from falling into traps, anyhow.

Ben Gedalecia, BBDO research director, is pushing a proposal that's been getting a lot of thought lately among admen:

That the radio-tv and advertising industries pool resources for a study on the relation of advertising effort to sales results.

Said Gedalecia in a talk before the Radio-Tv Executives Society:

Rating services are O.K. for measuring impact; but a more important effort would be a sound, honest attempt to delve into both success and failure stories.

Madison Avenue interprets P&G's abrupt cancellation of its spot tv campaign last week to a miscalculation at a high level.

The starting date was 22 January and the termination date was last Wednesday.

Much rueful reflection now persists among the reps because of the mass of paper work that had been put into the order. It had been their impression the Prell splurge would run for 34 to 38 weeks.

The cancellation doesn't affect Zest.

NBC TV's sales operation is undergoing both a consolidation and a revamping.

The staff selling Today, Tonight, and Home will, according to plans, no longer function as a separate entity but rather as part of the over-all sales department.

The idea is that sales can serve agencies and clients with greater efficiency when working as a unit.

Under the old arrangement anywhere from four to seven NBC TV salesmen called on the larger agencies.

Members of the ANA will get a preview in a few days of Albert W. Frey's conclusions about agency services and compensation methods.

During the four-day session (13-16 March) at the Homestead in Hot Springs, Va., tv-radio will get frequent treatment, both formally and informally (See story this issue page 25.)

Westinghouse's network tv plans for next season don't include Studio One. Meantime McCann-Erickson has placed orders for three different periods with NBC TV.

SPONSOR-SCOPE *continued . . .*

Who is footing the bill for network radio's rebirth?

As everybody knows, figures in this field are fragmentary. So SPONSOR-SCOPE has compiled a breakdown of sponsors by number and types of accounts. It looks like this:

	ABC	CBS	MBS	NBC	TOTAL	% TOTAL
Agriculture	1	0	0	1	2	(1.0%)
Appliances	1	0	1	5	7	(3.5%)
Business-Financial	4	1	0	2	7	(3.5%)
Drugs & Toiletries	7	18	7	11	43	(21.5%)
Foods & Beverages	11	26	5	4	46	(23.0%)
Institutional & Religion	9	0	10	11	30	(15.0%)
Miscellaneous	2	3	0	1	6	(3.0%)
Soaps & Household Items	9	13	7	1	30	(15.0%)
Tobacco-Cigarettes	1	3	3	3	10	(5.0%)
Transportation-Fuel	5	1	2	11	19	(9.5%)
 TOTAL ACCOUNTS	 50	 65	 35	 50	 200	 (100%)

Note: Dollar figures, of course, are not available—nor do the networks show much sign of getting together on a common reporting system. Bear that in mind when you look at the table above. For example, there aren't very many tobacco-cigarette accounts (probably because there are so few makers in those fields), but the dollar figure could be big.

Media planners shouldn't expect the FCC's deintermixture plans in tv to go into immediate effect.

For example, the machinery it will take to convert a show-cause order into an actual move for WRGB, Schenectady, into another spectrum will be complicated. You can bank on a lot of skirmishing—before the FCC and in the courts.

For instance, the management of WRGB (owned by GE) is quoted as prepared to fight, even though the same company's v.p. Dr. W. R. G. Baker has long leaned toward deintermixture generally.

Watch SPONSOR's WASHINGTON WEEK page for latest deintermixture developments and dates of FCC orders.

The adman, contemplating a late evening buy, may have wondered where the population (over 10 years old) is at 11 p.m.

A clue can be found in a study J. A. Ward, Inc., did for Mutual in 1954. It showed these activities (average of seven nights a week):

PEOPLE AT HOME ASLEEP	56,800,000
PEOPLE AT HOME AWAKE	59,400,000
PEOPLE OUT OF HOME IN CARS	7,900,000
PEOPLE OUT OF HOME NOT IN CARS	17,500,000

American Tobacco in 1956 outdistanced R. J. Reynolds in gross sales by \$125,000,000 but ran \$10 million behind in net income.

The comparison, as shown by their annual reports:

American Tobacco: sales, \$1,083,000,000; net income, \$52,000,000.

R. J. Reynolds: sales, \$957,000,000; net income, \$62,000,000.

A major tv user's success story: the Gillette Co. in 1956 had a net income just about equal to what it paid for Toni and Paper Mate.

In its annual report Gillette said it had paid up the full \$20,496,037 purchase price for Toni and the \$15,100,523 for Paper Mate.

Gillette's 1956 net sales were \$200,714,707; net income was \$31,544,594.

It's rare these plush days to see the No. 1 salesmen of several networks calling on clients and prospects in distant areas, remaining on the road from two to three weeks.

Yet that's what NBC executive v.p. Robert Kintner and ABC TV's Ollie Treyz are doing.

They have been popping up in such spots as Cincinnati, Louisville, Detroit, Grand Rapids, Cleveland, and St. Louis, proclaiming:

- How programing schedules are being realigned and the shows available.
- The methods by which the client can buy into these shows.

Treyz bagged an important piece of business: A 52-week renewal for all ABC TV's current Dodge-Plymouth advertising—worth about \$10 million in time billings.

The boxscore on ABC TV's recent sales for fall or earlier:

Frank Sinatra	Chesterfield	Mike Wallace	Philip Morris
Pat Boone	Chevrolet	O. S. S.	Mennen
Zorro	Philip Morris	Telephone Time	AT&T

Y&R's explanation of Singer's decision to cancel out of Playhouse 90 is:

The account is not happy with this type of multiple sponsorship; the program identity is not easy to merchandise; so Singer feels it's better off with a show of its own.

Singer previously had alternated on Four Star Playhouse.

CBS Radio is taking the story of network radio's resurgence to the West Coast.

Sales v.p. John Karol and network sales manager Ben Lockridge are making the rounds of Coast clients and agencies. Between them they've picked up some good prospects for small packages.

Meanwhile, the CBS network has sold Simoniz nine five-minute news-sports segments Thursday-through-Sunday. Simoniz through Tatum-Laird, also bought \$154,000 (net) worth of Monitor on NBC.

Notes on the major soft drink makers, now getting set for the thirst season:

- Coca-Cola, a major user of spot advertising, reached a new high in gallon sales and profits in 1956, with the new king and family size bottles contributing substantially to the record. Net before taxes was \$60.8 million—\$2.7 better than for 1955.
- PepsiCola has started to plug its "hostess" family-sized bottle in spot and newspapers—all leading up to the main fireworks on the Hammerstein-Rodgers version of Cinderella (CBS TV) 31 March.

Si Fabian, veteran in the field of film theatre operation, thinks that the opening of Hollywood's vaults to tv has quickened the theatre opportunities for quality films.

The president of Stanley-Warner Corp. told a convention of theatremen in Kansas City that tv is:

"Educating a vast public in the differences between hastily produced television shows and the completely satisfying entertainment available in motion picture theatres."

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 51; Spot Buys, page 52; News and Idea Wrap-up, page 54; Washington Week, page 61; SPONSOR Hears, 64; and Tv and Radio Newsmakers, page 70.



"Ratings make them sign the first time—"

"But it takes results to make them renew"

WHB . . . stronger than ever!

The new surveys all give new evidence of leadership as WHB enters its 3rd year of complete and utter dominance of the Kansas City market!

When you see the brand new figures at the right, you see:

1. New substantiation of WHB's continuing dominance of Kansas City radio.
2. Ample reason why WHB has been able to compile its enviable results record of 87% renewal among its largest billing accounts.

WHB is unmistakably Kansas City's results station, as well as top audience station. Talk to the man from Blair, or get the new data from WHB General Manager GEORGE W. ARMSTRONG.

W H B

10,000 watts — 710 kcs.
Kansas City, Missouri

THE STORZ STATIONS

Today's Radio for Today's Selling

WDGY

Minneapolis-St. Paul

W H B

Kansas City

WQAM

Miami

Represented by John Blair & Co.

**Latest
AREA NIELSEN—Dec.,
1956**

WHB is first in every time period, Monday-Friday, 6 a.m.-6 p.m., with 45% share of "Total Station Audience."

**Latest
PULSE—Nov.-Dec., 1956**

WHB is first all day and night. WHB is first in 360 out of 360 quarter-hours, In and out of home, Monday-Friday, 6 a.m. to midnight.

**Latest
HOOPER**

WHB is first in 264 out of 264 quarter hours, 7 a.m.-6 p.m., Monday thru Saturday, October, 1956-January, 1957. WHB is first in share of audience with 40% all-day average, 7 a.m.-6 p.m. Saturday, Jan.-Feb., 1957.

**Latest
TRENDEX—Jan., 1957**

WHB is first all day, with 42.1% average share of audience, 8 a.m.-6 p.m., Monday through Saturday, January, 1957.

President:
TODD STORZ

KOWH

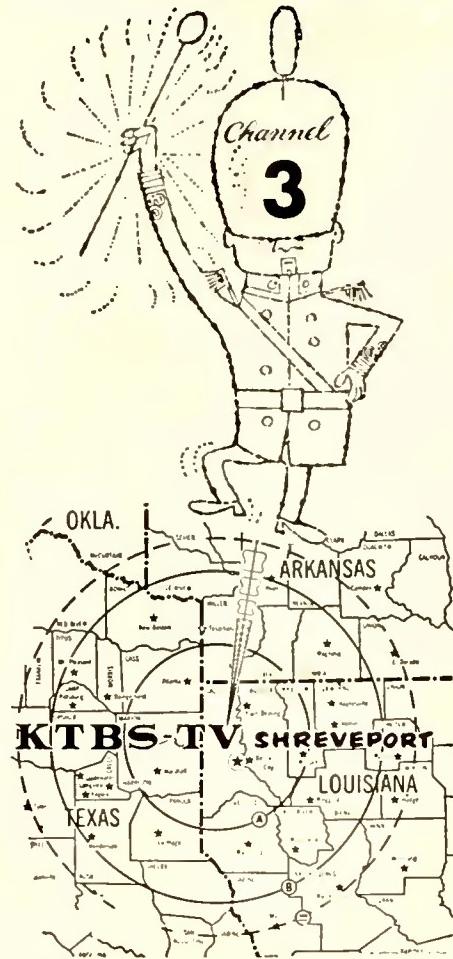
Omaha

WTIX

New Orleans

Represented by Adam Young Inc.

NIELSEN* SURVEY PROVES KTBS-TV LEADS



***MONTHLY COVERAGE**
Homes Reached, **136,860**
A Bonus of **6,740** over Station B

***TELEVISION HOMES**
in KTBS-TV Area **157,980**
A Bonus of **13,120** over Station B
*N.C.S. No. 2, Spring 1956

KTBS-TV
CHANNEL
3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC

Represented by

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Timebuyers at work

Bob Gleckler, Young & Rubicam, New York, comments: "The brand image factor is a rather new approach to the understanding of the public's appreciation of a product. A pronounced image tells us two things: (1) what people think of a person who uses the brand; and (2) what the person himself thinks about the connection between himself and the product. Actually, this imagery factor was engineered for producing copy themes, but it should serve as an important guide to the media man for coordinating the appeals with the exact media. This takes some of the unnecessary slide rule activity out of slide rule selection, yet preserves a scientific approach. Research can tell us about a product from which a copy idea can be drawn. With this campaign in mind, media can take its objectives and mold them into a strategy which will serve the image. A clear picture behind the mask of a product could also aid in selection of talent to suit the desired medium or it might serve to identify a special group which can only be reached by a specific medium. Any changes in the image will have to be reflected in media use. Consequently, flexibility is important."



John M. Kinsella, business manager for radio-tv, McCann-Erickson, Cleveland, comments: "One of our most interesting local accounts is Lyon Tailors. The chain of 10 stores sells custom made clothing. We want to reach adults and boys in their teens, but women, too, because they exert a big influence on buying. We settle

for 60-40 men and women or vice versa: with either we're happy. You can't be that specific anyway, especially on saturation drives. At the peak of our six yearly campaigns, we place 35 one minute e.t.'s daily during the high traffic hours of 7 to 9 a.m., noon to 1 and 3 to 5 p.m. Radio is an excellent medium when there is mutual understanding between advertiser and station. Kinsella says, and "we let the station know in

advance of Lyon's basic plans. Radio is used as a separate medium, rather than as a supplement, because it reaches a large audience at a low cost." In the first three months of Lyon's use of radio last fall, sales went up 30%. The listening public was sold so big on the concept of a custom-made suit at a relatively lower price (\$55 to \$75) that Lyon Tailors had to change its approach to retailing.

Top Pulse and ARB Ratings Show...

THEY WENT THAT-A-WAY FOR

"the Sheriff of Cochise"

Produced for NTA by Desilu

Starring John Bromfield

#1 syndicated show
ON MINNEAPOLIS' WCCO
with **19.3** (ARB, Dec.)

#1 syndicated show
ON CHICAGO WNBQ
with **16.8** (ARB, Jan.)

#1 syndicated show
IN PORTLAND, ME.'s WCS
with **25.3** (Pulse, Nov.)

#1 syndicated show
ON DETROIT'S WWJ
with **21.9** (Pulse, Jan.)

#1 syndicated show
IN PROVIDENCE WPRO
with **28.5** (Pulse, Jan.)

#1 syndicated show
IN EL PASO KROD
with **36.3** (ARB, Dec.)

SCRIPTION: An action-packed bang-up Western that's sure-fire for all the family. A **thin** police show with a Western twang that **last seen** sure was going places.

BIG REWARD to those who can place this terrific show, with the big following, in their markets, a few of which are still available. For full details, phone, wire, write or lasso us today!

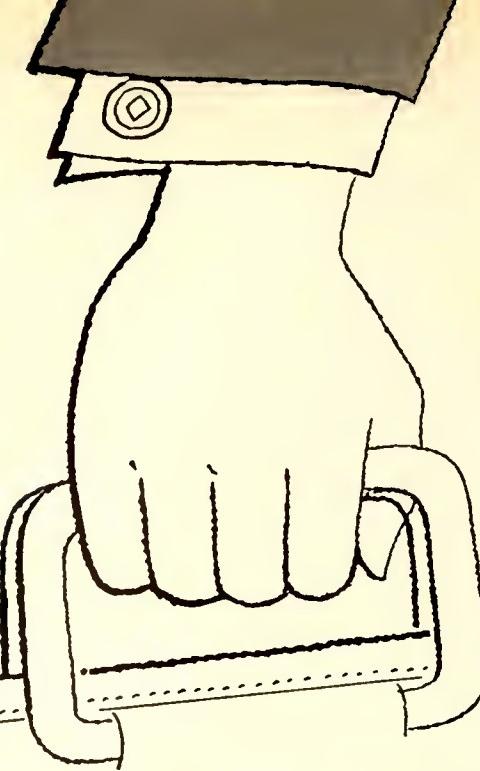


*You Can't Head Him Off—So Better Join Him
in the Markets Available! Reach, Pardner, for...*

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N.Y. • PHONE: PLAZA 7-2100

So now go this-a-way —



Wait till you see what's now on the way

from **NTA**

6 GREAT NEW TV SERIES

produced by **20th CENTURY-FOX...**

and produced by **Desilu productions**

En route to you from NTA are six wonderful new half-hour TV series produced by those two studios with the Olympic-like track records—20th Century-Fox and Desilu Productions.

They've applied all their skill and experience to create six—count 'em—six brilliant new TV offerings. And more will follow shortly.

Whatever your preference—mystery, adventure, comedy, romance—you'll find them all in this inspired half-dozen from these two truly great producers. Alert program buyers and advertisers keen to the fabulous success of Desilu-NTA's "The Sheriff of Cochise" (detailed on the preceding page), won't let much grass grow under their feet.

They'll get in touch with NTA now...to arrange for previews of the latest Big Six to emerge from NTA. And how do you do that? Why, it's simple! Just phone, wire or write NTA today. Since audiences went that-a-way for "The Sheriff of Cochise," go this-a-way for the new ones from NTA!

Mystery

OFFICIAL DETECTIVE

Exciting, action-crammed crime documentaries based on the authentic files of Official Detective Magazine, which hit a new high in intrigue, mystery and adventure. An adult crime series, produced with a distinctive polish.

Romantic Comedy

HOW TO MARRY A MILLIONAIRE

Based on the great popular film success that skyrocketed Marilyn Monroe's fame, this delightful new romantic comedy series recounts the misadventures of three beautiful girls on the loose for someone who's loaded.

Desilu

20th
CENTURY FOX

Human Interest

Intrigue

ANYTHING, INC.

A broke and unemployed guy and his gal, without special skills of any kind, advertise that they will do anything to earn a dollar. People then come to them with odd and remarkable jobs. High in human interest.

20th
CENTURY FOX

PERSONAL REPORT

Two ex-F.B.I. men establish themselves in an unusual business—filing personal reports arising from any type of personal problem. These range from investigating a murder to tracing the backgrounds of adopted children.

Desilu

Heart-warming Comedy

MOTHER IS A FRESHMAN

Inspired by another big 20th Century-Fox hit, this comedy series concerns an attractive mother who returns to college, where she is surrounded by enthusiastic, jazz-minded youngsters, one of whom is her own.

20th
CENTURY FOX

Adventure

RIKKI OF THE ISLANDS

High-powered adventures of an eleven-year-old in the jungle, depicted with a maturity that will appeal to the entire family. A tropical Tom Sawyer, Rikki offers big merchandising opportunities.

Desilu

... plus 4 more big ones coming



Arrange preview dates now! Today, phone, wire or write:

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N.Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • TORONTO • MEMPHIS • BOSTON • MINNEAPOLIS

Nielsen
New
No. 2
PROVES

**is
your
best
choice
for
1957**



**IN THE BILLION
DOLLAR
COLUMBUS,
GEORGIA
MARKET**

CALL HOLLINGBERY CO.

Sponsor backstage

Radio is zooming up on a rocket

The spot radio figures recently released by the Station Representatives Association (which show an increase of 24.5% for 1956 over 1955, or \$149,921,000 worth in '56 as against \$120,400,000 worth the year previous)—these figures are exciting to be sure. But much more exciting is to hit the road for a first-hand view of the thriving, rocket-zooming radio business. Those record-shattering figures really come to life!



As this is written I have just completed a tour of 10 cities, namely St. Louis, Indianapolis, Milwaukee, Chicago, Cleveland, Akron, Columbus, Dayton, Cincinnati and Detroit. In these 10 towns I visited 59 radio and/or tv stations and had more or less lengthy conversations with a total of 106 station managers, program directors, disk jockeys, librarians and other assorted radio-tv practitioners. I sat in at least two score studios in stations, ranging from 250 watts to 50kw, and watched and listened as disk jockeys, news commentators, women broadcasters and others did their shows and read commercials. Without reverting to the statistical, I would guess that spot radio growth in 1957 will be bigger than in 1956.

Only a minority of stations are “over-spotting”

There is no question that a small minority of stations are overloading their shows with spots. I saw and heard them do it. One 1,000 watt I visited has a morning record show, which runs three hours, apart from a half-hour of news. This show is presently carrying more than 60 spots. I must stress again, however, that this type of station is in the distinct minority. As a matter of fact no more than a half dozen of the 59 stations I called upon could be said to be cluttering up their programs with excessive commercials.

William Esty and any other agency which is concerned with this problem may save themselves considerable investigating time, effort and money. At least in the Midwest area I covered, their spots are being handled capably and conscientiously by the broadcasters. To begin with the whole question of overloading a show with spots must be viewed from other angles than the mere numerical consideration. An observer catching enough radio personalities doing enough different shows will quickly realize that too many spots on one show may easily be quite a comfortable number on another. The best of the disk jockeys or news commentators or women's show stars can handle a seemingly excessive number of commercial messages in a given brief span of time and make each of them attractive, palatable and convincing. The worst of the same kind of personalities can make a single spot sound obtrusive and irritating. This goes double, of course, for the transcribed spots supplied stations by agencies. More than ever before in broadcasting's history is it necessary for agencies to use ingenuity in the preparation of their transcribed spots. For more than ever before are the spots not only competing with the entertainment facets of the programs but with each other.



pa's resting on his laurels! There ain't nothin' else

to rest on yet. But jes' you wait. Ma's been tuned to KXLA and she's gettin' notions about beddin' down the brood in modern contraptions.

Whether it's beddin', eatin', or what-nots, you'll sell millions of these folks with KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market

K X L A

1110 on the dial

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco

**5000
LIVELY WATTS**

20 to 1 power in the
Central Michigan area.

WILS

24 hour broadcasting schedule—
Local and national news 26 times
a day.

LANSING

2nd busiest market in Michigan
— 12th busiest market in the
nation*.

*Consumer Markets

WILS

music news sports

1320 KC Represented Nationally by
Venard, Rintoul & McConnell, Inc.

It is truly remarkable what the most talented of the personalities can do with their shows and their advertisers. In Cleveland, for example, disk jockeys are snowed under with personal visits from recording artists. While I was there Eddy Arnold, Joe Venuti, George Hamilton IV, Bob Whalen, George Melachrino, the Four Esquires and Roger Williams were all circulating from station to station seeking on-the-air interviews with the town's leading jockeys.

The same situation concerning recording artists prevails in other towns such as Detroit, Chicago, Cincinnati and St. Louis, and in these cities, too, jockeys like Ed McKenzie, Robin Seymour, Don McLeod and Bob Maxwell in Detroit; Howard Miller, Jim Lounsbury, Eddie Hubbard and Jack Brickhouse in Chicago; Nelson King, Rex Dale, Bill Dawes and Ron Dunn in Cincinnati; Gil Newsome and Ed Bonner in St. Louis—record men like these spice up their programs with interesting chats with the stars, play the music their listeners want to hear, yet do a most forceful and intelligent job of selling their spot sponsors' merchandise and services.

Enterprise and enthusiasm for radio is overpowering

Another fact strikes you as you make the swing around a half hundred stations: The enterprise and enthusiasm which made radio the great medium it is, took it through the first shattering impact of television's entrance upon the scene—this enthusiasm and enterprise is still much in evidence. Sherwood Gordon, for example, who owns the Gordon Broadcasting Corp., operating WSAI in Cincinnati, and WILD, Birmingham, played us a tape he had just recorded in Warrior, Ala. It was an interview with a 105-year-old ex-slave named Will Sloan. The slave's tales of his boyhood, his experiences in a coal mine, his philosophy of life were utterly absorbing. Gordon was more excited about this taped interview than he might have been if every one of the station's accounts had signed 10-year extensions on their contracts.

On the television side I was struck once again with the tremendous degree of effectiveness of much local programming. On WTMJ-TV, Milwaukee, for example, a homey, cornball program featuring Gordon Hinkley and the Hot Shots is a standout rating-getter. In Detroit Gil Newsome does one of the smoothest all-around music shows seen on a tv screen anywhere. In Chicago Howard Miller runs a truly authoritative and fascinating video stanza which can be enjoyed as much via ear only, as via ear and eye. Jim Lounsbury's teen-age show in Chicago is another winner, as is Ed McKenzie's similar stanza in Detroit. In Cleveland Bill Randle has a solid, entertainment-packed half hour. In Columbus a squat little lady named Sally Flowers does a fascinating and fabulous selling job in the Monday through Friday 6.30 to 7 p.m. spot on WLW-C. But maybe the greatest example of all is the vastly talented Ruth Lyons on WLWT-TV in Cincinnati. Miss Lyons plays to a live audience of 100 people a day who pay \$1.25 each for a luncheon run off show time. Miss Lyons' show runs from 12 to 1:30 daily, Monday through Friday, and if you should want to attend the show you would be able to pick up a ticket for four years from now! That is how far in advance the show is sold out. I know Miss Lyons once had a crack at network. I don't know why she didn't catch on but I seriously doubt whether it was her fault. I think she's one of the smartest showmen and most effective salesmen I have ever had the pleasure of watching.



**What kind
of a man
are you?**

Trendex? Nielsen? Hooper? Pulse?

Whatever report you like best, you can use it to buy prime availabilities in many first-place segments on WDGY.

Make sure you buy Minneapolis-St. Paul with *new* audience data. Don't pursue old, out-dated information, which won't tell you, for example, that Trendex now has WDGY in first place in audience morning, afternoon, and all day.

Storz Station programming has brought drastic change to the Twin Cities audience picture, so much so that whatever survey you prefer, you're in for a good time when you buy WDGY. Consult Blair, or talk new figures with WDGY General Manager Steve Labunski.

WDGY *50,000 watts and a
nearly perfect-circle daytime signal*
MINNEAPOLIS-ST. PAUL

The Storz Stations
Today's Radio for Today's Selling

WDGY
Minneapolis-St. Paul

WHL
Kansas City

WQAM
Miami

Represented by John Blair & Co.

TODD STORZ,
President

KOWH
Omaha

Represented by Adam Young Inc.

WTIX
New Orleans

49th and Madison

Handy Bookmark Series

POTENTIAL

There are all kinds, but if you want to buy proven audience potential in Southern California, here's the story... KTTV is pleased to announce the exclusive coverage of the weekend and holiday baseball games of the Hollywood Stars. Three alert sponsors have already purchased the games...

Count 'em... Dutch Masters Cigars The Squirt Company Wilshire Oldsmobile Still in the line-up and waiting for your sponsorship... "Dugout Dope", "The Big Playback", "Extra Inning". These three 15-minute bonus babies are guaranteed to deliver consistent, top-rated performance all season long. Check your Southern California line-up. Season tickets to bigger sales with these shows are available through your friendly Blair man...

KTTV
Los Angeles Times-MGM
Television
Represented nationally by BLAIR-TV

Keep your place
in Los Angeles
with KTTV

Spot like billboards

Max Tendrich's thesis in the February 23 issue on "Why not sell spot like billboards?" was a most interesting proposition. Although such a device would undoubtedly meet opposition from many quarters and would take a great deal of refining, basically, I believe it has great merit. Its advantages appear to outweigh its disadvantages. Would like to see more on the subject.

Your new magazine format is a great improvement. Keep up the excellent work.

A. E. Johnson, *media broadcasting facilities director, Needham, Louis & Brorby, Chicago*

I wish to take exception to Max Tendrich's interesting article (23 February) "Why not sell spot like billboards?".

In my opinion, there are three basic fallacies in the development of Mr. Tendrich's theory—an assumption that the guaranteed audience plan is suitable for a majority of clients, an over-emphasis on the difficulties of buying spot, and a feeling that a "billboard-style" system could be worked out satisfactorily.

Outdoor posting is sold in packages of "showings" for one basic reason: it is an inherently inflexible medium (with respect to audience selection) and is therefore readily standardized.

Regardless of the term "mass appeal item", there are relatively few advertisers who want to reach everybody. Through intelligent time buying we can, in today's market, build schedules to fit the specific audience requirements of each product. There are many clients who avoid outdoor solely because posting lacks this flexibility. For the advertiser who does want everybody, there are run of schedule packages.

Also there is usually more than one station in a market. NCS #2 indicates that we cannot in a single month, saturate the average city using only one station. Under the proposed

system therefore there could be no such thing as a "100% showing" without a multi-station buy.

The author seems unduly concerned over the difficulty of placing spot schedules. The buyer-a-client-a-buyer chain is seldom necessary in announcement buying. A well trained and intelligent buyer, operating with a realistic degree of authority, can usually arrive at excellent schedules regardless of the tight availability situation. The four A's and the SRA are currently tackling the paper-work problem. A simplification of forms and procedures, rather than a complete revision of the medium, is what is needed.

Jeremy D. Sprague, *timebuyer*
Cunningham & Walsh, N. Y.

NCS NO. 2 problems

I read with a great deal of interest in your February 9th issue under the title "Sponsor Speaks" about the problem the national representatives are having in bringing NCS No. 2 under control.

The thing that amazes me is how the Station Representatives' Association and others try to devise a formula to suit their own needs instead of accepting the Nielsen Survey for what it actually is. I never heard of newspapers who showed up poorly with an Audit Bureau of Circulation Report try to devise a formula to make them look good and then try to get the industry to accept their formula. They don't do it because it is ridiculous—they know nobody would accept it. The same thing should hold true for NCS No. 2.

The real problem is that the Station Representatives who are so concerned about Nielsen represent juke boxes, and not radio stations, who don't show up so good whereas the stations with prestige, believability and impact, who are doing the job that radio should do if it is going to maintain the respect of its listeners, generally showed up quite well . . .

Henry B. Clay, *exec. v.p.*
KWKH, Shreveport, La.

Will spot radio cost more?

As one of your most avid and meticulous readers, it is a logical development that I might also be one of your most outspoken critics.

For this we fight: A realistic appraisal of our medium, spot radio, in

relation to other advertising media. No medium in advertising stands entirely alone; they are all related and proper media evaluation must take this into consideration.

The foregoing is brief preamble regarding the article in the February 16th issue of SPONSOR entitled "Why Spot Radio Will Cost you More in 1957." This is an excellent article, well written and reflecting good reporting. However, in our opinion, it doesn't go quite far enough.

The article might have been better titled: "With Smart Buying, Spot Radio Will Cost You Less in 1957." The development of more saturation plans, lowered-cost nighttime and week ends, all open up opportunities at lower cost to buy large and responsive audiences at even greater efficiency than heretofore. A survey conducted for one large national advertiser showed how his cost audience efficiency could be increased 91%.

During 1956, 40% of the newspapers in the country increased their flat line rates. The average increase was about 12%, ranging from about 2% to 50%. In spot radio, the average minute rate change in 1956 was +6%. The above facts are compiled by Standard Rate & Data Service.

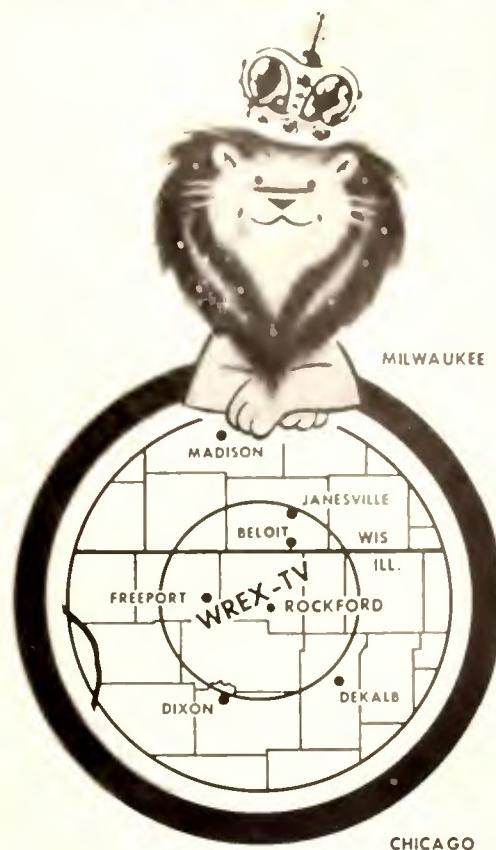
Probably the most extensive media comparison ever conducted was the 201 ARBI Studies between spot radio and spot newspapers. The same dollars were spent simultaneously in each medium advertising the identical merchandise. The over-all composite of these 201 tests showed that spot radio both out-pulled and out-sold spot newspapers! This was really the acid test of media effectiveness (we know that this is not the only measurement of their advertising value).

We believe in a fair handling of rate protection policies, and as the article acknowledged, rapid growth situations with certain radio stations require shorter protection. However, there was no mention of the fact that newspaper rate protection is generally 60 to 90 days; magazines 90 days.

Everyone interested in spot radio should see to it that it continues to be a fine advertising value for the client. However, let's get our perspective straightened out and look at this medium in relationship to other media . . .

Robert E. Eastman, *exec. v.p.*
John Blair & Company
New York, N. Y.

WITHOUT A "PEER" in the Rockford Area!



IN THIS \$ BILLION-PLUS SALES EMPIRE WREX-TV IS THE KING SALESMAN

The Rockford TV Area—Illinois' 1st market outside Chicago—is 400,195 families strong, with \$2,357,080,000 income. It embraces rich farm counties whose cities house industrial giants like General Motors, Fairbanks-Morse, Parker Pen, Burgess Battery, Sundstrand . . . and show sales indexes like Rockford's 158, Beloit's 151, Janesville's 153, DeKalb's 184, Freeport's 176, Dixon's 203. Sales total \$1,706,962,000, average \$4,265 per family—\$447 above average.

The most recent viewership survey again shows WREX-TV as the favorite, by better than 3 to 1. It's favored by advertisers too . . . for its consistent results, at much lower cost per thousand.

J. M. BAISCH, GENERAL MANAGER
Represented by H. R. TELEVISION, Inc.



the
milky
way
market

FLORENCE

Sales curves go blasting upward in the "clustered" Milky Way Market, powered by WBTW's unduplicated coverage.

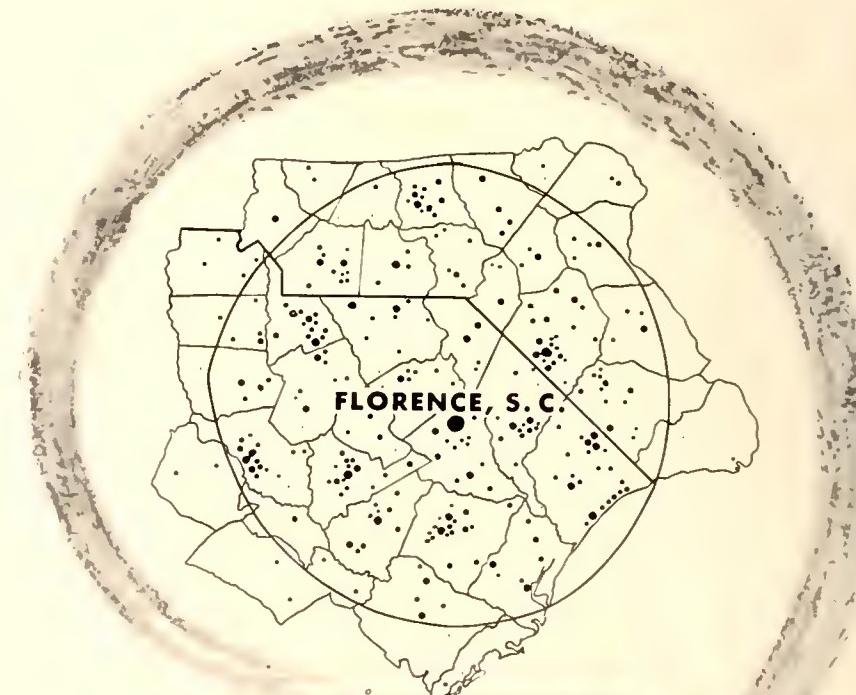
Examine closely the impressive market created by WBTW coverage . . . clusters of bustling, prosperous communities orbited around Florence.

Compare carefully the 75-mile area population of Florence with these other Southern markets:^{*}

Florence—1,338,600	Miami—1,151,700
Augusta—1,015,200	Tampa-St. Petersburg—1,105,000
Charleston—484,500	

Act decisively. Call your nearest CBS Television Spot Sales office now.

*—1956 Survey of Buying Power



WBTW
FLORENCE, S.C.



Channel **8** Top Power

JEFFERSON STANDARD BROADCASTING COMPANY

1. How can sponsors limit the risks in tv show selection?
2. Are tv franchises still all-important?
3. How can you get more mileage out of commercials?
4. Where are tv show costs heading, and how fast?
5. How should NCS No. 2 be used to evaluate cost-per-1000?
6. Are sponsors over-emphasizing certain time slots in radio?
7. Where is daytime television headed?
8. How do you get the most out of the new network radio?
9. Will Detroit's co-op dropout influence other industries?
10. How can alternate-week sponsors work together best?



10 KEY QUESTIONS SPONSORS MUST ANSWER

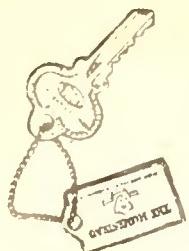
ANA meeting next week at the Homestead, Hot Springs, Va., will be chance for idea swapping on air media issues like these

ANA members going to the Homestead in Hot Springs, Va., next week for their annual round of seminars are confronted with the most dynamic market and media changes in ANA's 47-year history. The complexities of radio and television today would have confounded their forefathers when they first met in 1910.

Some of today's issues, such as the agency compensation question, will be taken up in the formal sessions scheduled during the four-day meeting. But many fruitful exchanges of ideas and know-how at such advertising meetings will occur (as in the 1910 era) during informal sessions where individual ANA members exchange ideas.

It's principally as backgrounding for these informal idea swapping-sessions that SPONSOR put into focus 10 current air media issues (starting next page). These are 10 of the questions advertisers must face now, on the eve of fall buying decisions.

When alternate-week sponsors, for instance, meet on the Homestead golf links, they're likely to talk ratings, costs and time franchises, and possibly in that order. SPONSOR's up-to-date analysis of these and other questions come at a time, incidentally, when decisions involving both television and radio are being made earlier than in any recent period in the history of the air media.



With fall buying already begun, most sponsors are thinking about television show costs, time franchise strategy

1. How can sponsors limit the risks in show selection?

Clients are far from alone today in their concern about tying up large chunks of money for a "pig-in-a-poke" tv series. Networks and independent packagers both seek a formula for reducing the risk the tv program sponsor must assume when he contracts for a new show.

One plan networks as well as major tv advertisers are pushing is the 26- or even 18-week contract for film series. Of course, there are stumbling blocks.

First, it's rougher for the film packager to amortize his initial investment through reruns if he's left with 26 rather than 39 weeks of a series in the can.

Secondly, SAG requires a minimum 26-week contract for players. Still, it's cheaper for the advertiser to pay 26 weeks of talent costs without actually producing the last shows in a floundering film series than to have to pay for the entire production.

One solution agencies have been talking up: a penalty to be paid by the advertiser if he does not pick up the option for a series beyond the first 26 weeks. With the penalty, a producer would be indemnified in part for the shorter contract without boosting the show cost per film provided the option is picked up for a third 13-week cycle.

Another risk-reducing step is one top agencies have been taking in behalf of the sponsor. They've been buying shows on a new basis, working close to the independent packager or the network from the time the show is conceived. Result: (1) They get greater control of the format and actual show contents; and (2) they can put to work the showmanship agency tv executives have acquired through the years.

Since filmed situation comedies had the highest rate of mortality in the fall season just past, some agency tv v.p.'s have considered a new method of production: putting such situation comedies on live for the first few weeks and transposing them to film when the format has been audience-tested.

2. Are tv time franchises still all-important?

There's been a partial shift this season from a seller's toward a buyer's market in network tv. And chances of the nighttime network tv situation loosening up further are increasing for next fall with ABC TV's increasing stature.

Even today the tv time franchise has begun to lose importance. Any time period is no longer the insurance policy it was in earlier tv days or in the big show era of network radio. Tv programming just doesn't have the durability of radio programming.

The value of a time period depends not only upon the appeal of the show in it but also upon the shows on the two networks opposite and the shows leading in and out of that program. There's less point today in hanging on to an 8:00-8:30 p.m. period on one network when the network opposite

might be planning to put in its strongest new show against it.

Another factor that is helping to change the time franchise concept is the cost of tv shows, which created an alternate-week sponsorship pattern. Today such long-time franchises as *Lux Video Theater* are breaking down with Lever Bros. offering half the show for alternate-week sponsorship.

In spot tv, the situation is different. Nighttime spot tv buying is still tight, and many buyers expect this will continue until the near-freeze on new tv stations is resolved.

3. How can you get more mileage out of commercials?

In contrast with the bulk of new tv programming, tv commercials hit a particularly creative plane in the current season. These are some of the trends and techniques causing most talk:

1. Budgets for commercials are increasing. While film commercials on the average still tend to account for 4% or so of the sponsor's tv show cost, clients have been setting aside larger chunks of money for more

Highlights of the 13-16 March ANA meeting

Wednesday: Norman Strouse, president, J. Walter Thompson, will discuss "The Seven Areas of Opportunity" based on a \$600 billion economy in '67. Irving Kahn, president, TelePrompTer, will talk about new techniques for "Group Communications" and what they can do to liven up company, sales and dealer meetings. He'll demonstrate techniques.

Thursday: "My Best Ad—and Why" will be presented by a panel of ANA members, whose advertising case histories will reveal the planning behind their most successful campaigns. "How Do You Rate with Women?" will be a luncheon feature on advertising to women, presented by Margaret Carson, Foote, Cone & Belding, with examples of pitfalls.

Friday: "We'll Manage—Somehow" will be both a skit and presentation of material admen can use now in planning, organizing and evaluating their advertising program. "What You Can Expect from the ANA Study of Agency Services and Compensation Methods" is an interim report by Prof. Albert Frey, Dartmouth, on the new ANA project.

Saturday: "How Tomorrow's Advertising and Marketing Implications Affect Us Today" is a special off-the-record preview of a new presentation by Yale University, Fortune and J. Walter Thompson. "The Agency's Role In Planning the Introduction of a New Product" is Ford Motor Co.'s presentation of its \$250 million Edsel venture.

elaborate commercials in keeping with elaborate show productions. These budgets are sometimes used for one-shot "spectacular" commercials such as the live automotive commercials for new-car introductions, or special promotions.

2. *Film commercials are mixing techniques more.* Combinations of live-action and animation or dramatic skit and documentary footage are used to give commercials more viewer interest and variety.

3. *Agencies and producers are paying more attention to entertainment values.* Animated cartoons emphasize humorous characters, be it the Piels Brothers or the Ipana family. Live-action film commercials are also reaching for off-beat appeal. For instance: the new Schlitz commercials, which are a nightclub scene done in dance-pantomime.

4. *Music is being used more extensively for dramatic underscore.* In this area there's plenty of room for experiment. However, agency copy chiefs expect to see more tv commercials that use music not merely in

ARTICLE IN BRIEF

Among 10 air media issues recapped here is new formula for reducing tv show risk. Trend is toward 26- or 18-week contracts to keep sponsor investment down. Other key questions brought up to date here include costs, commercials, network radio, coop.

the jingle, but as a mood-creating motive.

The greatest revolution has come in radio commercials. These are trends:

1. *Radio copy often evokes visual imagery.* If the client is also on tv, copywriters try to bring to mind the actual tv commercial with the radio copy. (See SPONSOR ASKS, page 18.) When there's no parallel tv commercial to be brought to mind, copywriters and producers try to paint word-pictures with the copy and the sound effects.

2. *Agencies are paying special attention to casting.* The stress is on interesting, individual voices that hold the listener.

3. *There's a trend towards more*

elaborate production. Rich musical backgrounds and diversified sound effects are used to set commercials apart and make them memorable.

4. *Where are tv show costs heading, and how fast?*

They are still heading up, but not as rapidly as in recent seasons. Consensus among independent packagers is that the average half-hour film show can be brought in for between \$35,000 and \$40,000, or some 5% above last year.

Where "average" half-hour shows are concerned, network programming executives agree, but the trend is toward more hour and 90-minute programming, and, of course, here prices are shooting up fast. Part of the reason is that networks, in their effort to assure higher ratings, are hiring more high-priced talent to produce, direct, perform in these regularly and irregularly scheduled extravaganzas.

Again consensus among producers and agencies seems to be that it isn't the rising union scales as such, but the over-scale talent costs that are pushing up the tab.

A recent SPONSOR survey of top



Paul West, head of the ANA for 25 years, will open ANA's four-day meeting at Hot Springs, Va.



Controversial agency compensation question and new trends in advertising management

agency tv executives indicates that show costs are heading for a plateau this fall. Three strong networks, say agency radio-tv heads, may mean an increase in total sets-in-use. But if show costs push clients' cost-per-1,000 up despite such increased sets-in-use, prices will probably level off.

5. How should NCS No. 2 be used to evaluate cost-per-1,000?

The question popped up in December and January when the new NCS No. 2 coverage data first reached agency subscribers. Problem is the variety of formulae agencies use to

compute cost-per-1,000 with NCS as a base. (See 2 February 1957 SPONSOR).

The cost-per-1,000 depends, of course, on the size of a station's or network's audience. Agencies have differing definitions of a station's "effective" audience, on the basis of NCS circulation figures.

Some agencies, for instance, cut off audience in counties that have a penetration below the agency's arbitrary ratio to home county penetration.

Other agencies set a percentage of total penetration (regardless of home county) as their cut-off point. In other words, they consider "effective" audi-

ence only counties where the particular station has a certain minimum penetration.

One solution now being discussed is the formula proposed by SRA. Briefly, SRA suggests this formula for computing cost-per-1,000 based on NCS No. 2: Total weekly audience divided by the percent of penetration in the home county multiplied by program rating equals total audience of the program.

SRA feels that this formula gives a station or network credit for its audience regardless of its location (whether in a county where station is strong or weak).

6. Are sponsors over-emphasizing certain time slots in radio?

One of the complicating factors in the already complex field of buying spot radio is the big crush of advertisers trying to squeeze in between 7 to 9 a.m. and in late afternoons. The desire for so-called "prime" time on the part of buyers is understandable, but it must be remembered that frequently a "prime" time is created more by demand than by results. Today, a number of radio users are beginning to re-examine other hours on the clock. And they are finding some surprising things.

Nighttime radio is big. Nielsen reports 29,800,000 families listening to radio at night in a given week. This is 63.4% of total U. S. radio homes. Of the 29,800,000 families, 26,800,000 listen both day and night. A survey by Pulse during January-February 1956 conducted in eight major markets with a sample base of 65,000 personal interviews showed that radio sets-in-use between 6 p.m. and 9 p.m. average about 22.7% as contrasted with about 25% sets-in-use between 6 a.m. and 9 a.m. One of the reasons advanced by buyers for their preference for early-morning slots is that they are aiming at men. Yet this same study showed 40.5% of those listening from 6 through 9 in the evening to be men as compared with 34.5% from 6 through 9 in the morning.

The 3 to 6 p.m. block in radio is not a kids and teenage audience. The
(Please turn to page 65)



Prof. Albert Frey works with ANA on agency compensation study

REPORT DUE ON THAT 15%

Problem came to fore a year ago when 4A's signed consent decree. At that time, ANA's committee on agency compensation, headed by Don Frost, Bristol-Myers v.p., undertook to reevaluate agency services, compensation, client-agency relations. Prof. Frey will give interim report 15 March.

Client views differ considerably depending partly on the media used and on the degree to which account calls upon such extras as agency marketing counsel and research, merchandising services. Some feel that tv show commission is "gravy" when agency doesn't package the show, just buys it.

Agencies maintain that profit margin is low even under 15% system because need for large, high-priced staffs in tv and marketing departments particularly. They stress costly creative work that goes into selection of a tv show package, top-level executive negotiations necessary for buying time.

HOW AIR MEDIA HAVE CHANGED AD MANAGEMENT

The phenomenal sales impact as well as high investment cost of network TV is having marked impact on advertising management among top sponsors.

This fact is implicit in new organizational patterns revealed by the three-year ANA advertising management study. The project plays a major part in the ANA spring meeting next week. At that time, the first two books in a seven-volume series on ad management will be made available by ANA to its members.

What the three-year research has revealed about advertising management was summarized in a SPONSOR interview shortly before the ANA convention by Russell H. Colley, consultant to the ANA advertising management committee:

- Despite a trend toward decentralized company management, network TV has been a force toward centralization on one level of advertising organization. In other words, companies with division or product advertising managers, today frequently also have a "corporate advertising staff." This applies to such major air advertisers as Westinghouse, Heinz, Chrysler and Campbell Soup, to name just a few.

Such "corporate" advertising directors are able to act fast if a network TV program opportunity opens up. Buying a whole network TV show usually implies a budget beyond that apportioned to any one division or one product group within a company. But the "corporate" advertising director can buy it and help apportion network time among the various divisions.

Another corporate responsibility of advertising directors: checking to see that the company as a whole gets the network discount due it as result of several buys on the same network.

Naturally their function extends into areas not necessarily connected with network TV. For instance, they're always members of the company's committee that chooses a new advertising agency for any of the divisions.

- Advertising has gained stature in top company management, partly because of the large financial responsibilities TV requires. Among the biggest air media sponsors, the top advertising executive today is generally on a par with the top sales executive, rather than reporting to him. Frequently both advertising and sales manager report to a top-level marketing executive, who coordinates sales, advertising, marketing and new product development.

- Client admen get into more management decisions and at earlier planning stages than in pre-TV days. For instance, they're called upon while new products are still in the drawingboard stage because company management has found that in order to get the most out of advertising, advertising thinking must be applied from the start. Not only are company advertising executives consulted about packaging, but they contribute to fundamentals like production schedules.

- More and more top companies appoint the advertising director or marketing man to the profit-planning committee. In the streamlined company it's rare for an advertising man to have to ask how much he can spend for the next year. Usually, he's on a sufficiently top-executive level to make a budget recommendation instead.

These trends are not quite so clear-cut in actual practice, Colley told SPONSOR. For instance, some companies have put a "marketing v.p." into top executive position to coordinate sales and advertising. But sometimes, this marketing man's main advertising aim may still not be consumer-directed. If he's an ex-sales manager, his prime aim may be "whip up enthusiasm of the sales force."

However, Colley does see advertising men at the top management council table more and more these days. "With the shift in emphasis from production to marketing—and with the added shift in emphasis from personal selling to more and more dependence



R. H. Colley, ad management consultant

on advertising—the advertising manager is becoming a part of the top management team in more and more companies. The wave of appointments of advertising men to top management posts in the last year is proof of that."

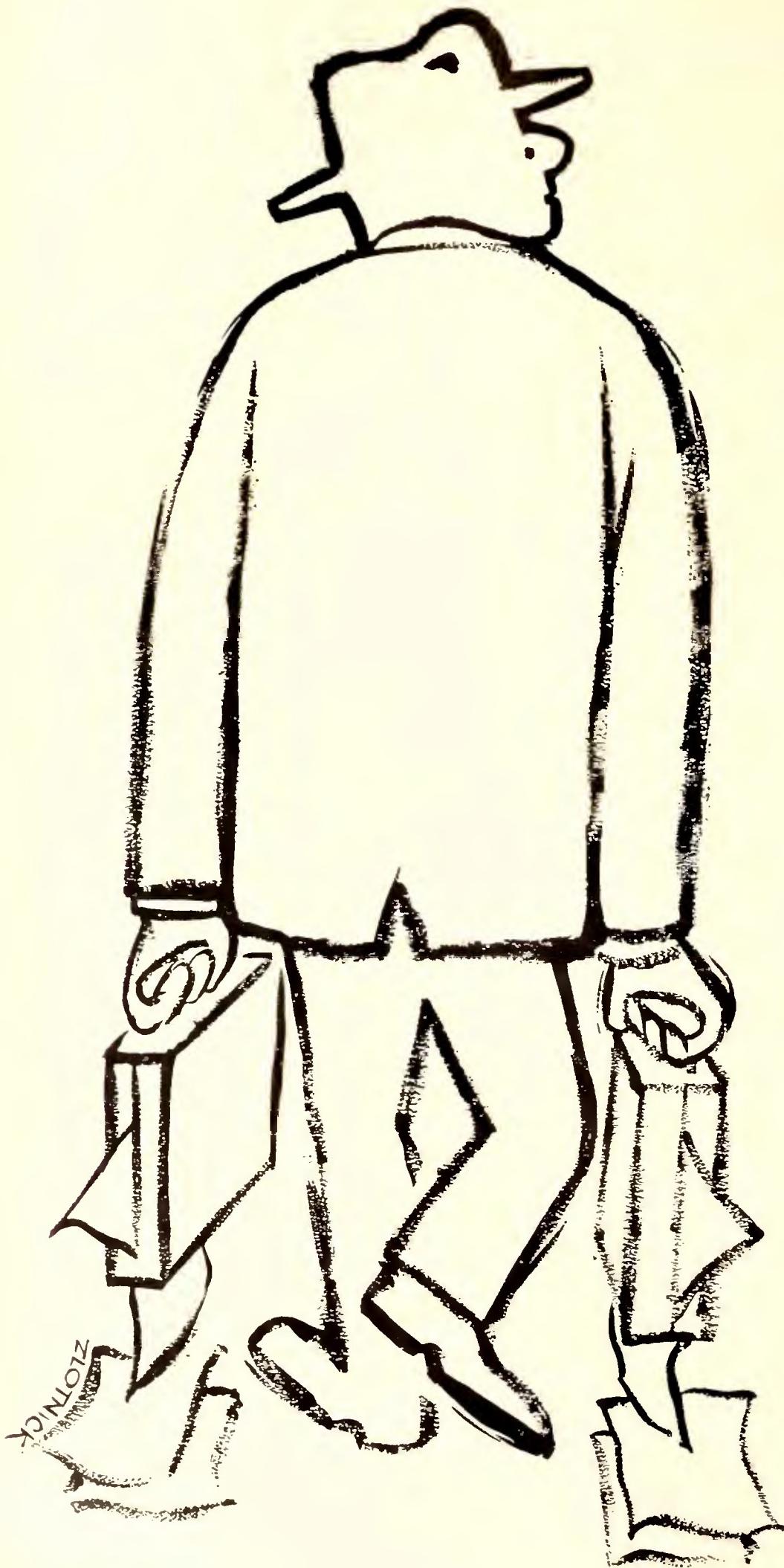
The titles of the seven proposed volumes in the series he prepared reveals the scope of the ANA's advertising management project: Vol. 1, *The Job of the Advertising Manager*; Vol. 2, *Organization of the Advertising Function*; Vol. 3, *Advertising Planning*; Vol. 4, *Advertising Budget and Cost Control*; Vol. 5, *Advertising Agency Relations*; Vol. 6, *Advertising Personnel Management*; Vol. 7, *Measuring Advertising Effectiveness*.

The ANA advertising management committee of 25, under gen. chairman Henry Schachte, Lever Bros. advertising v.p., included Don Frost, v.p. in charge of advertising at Bristol-Myers, heading sub-committee on agency relations; George Frost, Cannon Mills ad manager, head of advertising organization sub-committee; Howard Marple, Monsanto director of public relations, head of advertising personnel sub-committee; John Jackson, RCA manager of advertising administration, chairman of the budget-control task-force; Stanley Frame, Nabisco market research director, chairman of the research committee; Cliff Samuelson, General Mills ad manager, head of advertising planning subcommittee.

Are idea-men the Willy Lomans of advertising . . .

IS THE CREATIVE MAN OBSOLETE?

Agency board chairman Joseph



I am slightly dizzy after reading the article in the 1 December SPONSOR entitled, "A look at the super agency of the 1960's." The blurb on the cover continues: "One problem: Will the creative man fit in?" I'll tell you where he fits in! The creative man is the man who writes the ads that bring in the customers. And if he doesn't, I'll make you a present of the rest of the boys, including the fancy-named ones: The Motivation Man, The Merchandising Man, The Research Man, and that new guy—The Communications Man.

I took two Dramamines and kept on reading. And the only thing in a class with it that I can think of is "How to get a baby without using a bed." It's all worked by Automation. The client can just go fishing—and when he's finished with that, he can drop into the office and call for his check. He has nothing to do. The agency does everything for him—including counting his money. But even better—why not buy a Univac, throw in all the questions and get it all over with.

SPONSOR calls it the Communications Revolution. "Its proponents," the article says, "are, in many cases, still savoring the sound of such key words as 'problem solving,' 'fact-orientation,' 'data processing,' 'group action' and 'group thinking,' without any fundamental change in the agency practice that is visible to the naked eye."

But the line that gets me is, "How will the creative man fit in?" For years there seems to have been a plot to make him the Forgotten Man of advertising. But he should come first, because without the ad that sells you can kiss the rest goodbye.

Now, your article says, comes the

Joseph Katz, board chairman of Joseph Katz Co., surprised SPONSOR with a 1,200-word rebuttal of the article, "A look at the super agency of the 1960's" (1 Dec., page 25). "Where will the creative man fit in?" the article asks. Everywhere and anywhere, Katz answers, but mostly at the beginning of things. Ideas are basic—you cannot create by committee



Convinced that "group think" will never replace the solitary man with the pencil

Communications Revolution—bringing in the social scientist. Continuing, you write "This has already begun to happen, and in the next decade psychologists, sociologists, statisticians, research technicians of all kinds will not only come into the agency in larger numbers *but will assume policy-making roles.*" (Italics mine.) "The social scientist is bringing into the agency not only a new language but a great admiration for facts—or, to be more precise, validated facts." This I gotta see! The attempt to make a science of advertising has been going on for a long time. Progress has been made—but outside of good, sensible market research and copy testing, we have a long way to go.

All over America there are big fat books full of figures that are gathering dust—very expensive surveys—but not one in a hundred has been put to practical use. For example, one expert, as the result of a motivation survey, came to the conclusion that the reason Americans don't drink more tea is because they have a subconscious memory of the Boston Tea Party. The Tea Bureau may have my opinion on this for the price of a tea bag.

I strongly recommend you get a copy of the talk made by Charles H. Brower of BBDO at the Western Region Annual Meeting of the 4A's, entitled "Are Copywriters People?" It should be a collector's item. Here is a section:

"I know that some people who stay in hotel rooms do not spend all of their time reading the Gideon Bible. But some read it . . .

"If, by any chance, you open the Gideon Bible, or any other Bible for that matter, you will find that the first

verb in this most ancient of books is the word 'Created'. 'In the beginning', it says, 'God Created the Heaven and the Earth'.

"In those distant days, God had to operate without the advice of humans, so He just went ahead and did the best He could when He was creating. He had no Gallup-Robinson to measure the impact of His creation, He had no motivational research to help Him decide how this job might go over with the public. He hadn't weighed His markets, nor charted His strategy, and there was no real good way to decide about consumer reaction, because He hadn't gotten around yet to creating consumers.

"Naturally, lacking the help of modern psychological and physical research, God was unable to do a 100% job—not what you would call an A-1, bang-up, perfect job. Physically, He couldn't quite bring off a perfect globe; it's too flat around the poles. Mechanically, it wobbles on its axis so that the star Polaris has its job only on a temporary basis. Morally, it is assailed by criminals, juvenile delinquents, con-men, and pro-women. Politically, it is a sordid mess. But, whatever it is, it *was* created, and if God had waited for the right answer to come from research the chances are that the whole thing would still be on the drawing board.

"Creation comes first."

"God put the creative function first. And it seems to me that no right-thinking agency could do less.

"I'll admit that there are growing temptations to do otherwise. I read of the great new concept called the 'marketing agency.' I heard about the great 'omnibus agency' that does all of

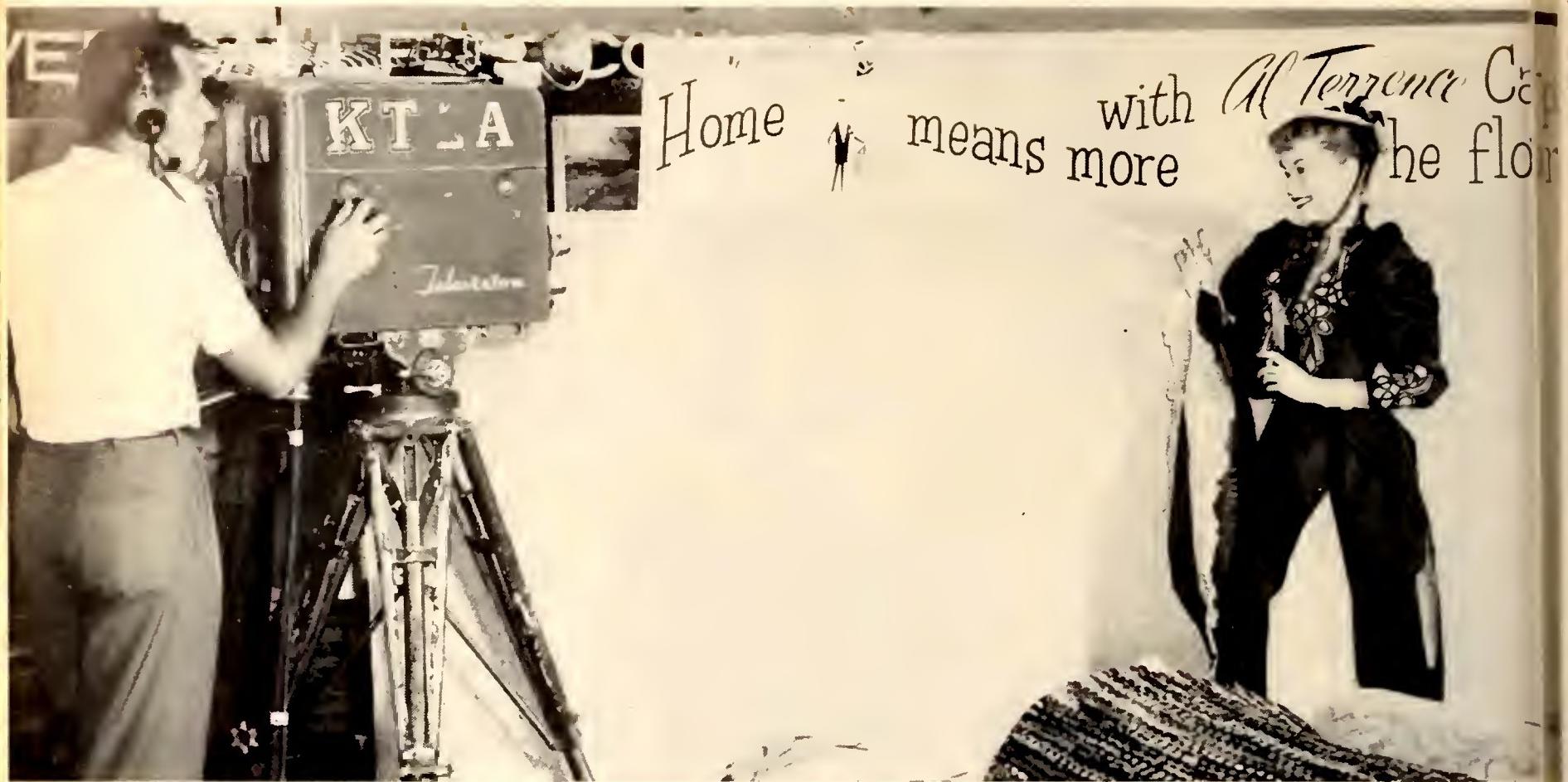
a client's thinking for him so that he needs only count the profits. I see the gleam in the eyes of account executives as they approach that great day when the guess-work goes out of advertising and research comes bounding up with the answer to each perplexing question.

"Then I wake up, throw away my opium pipe, and find that I am sitting in a committee meeting chewing my necktie, tearing bits of paper, and muttering to myself: 'I ought to get out of here and get to work.'

"I am not a lover of committees. Committees do not write, they do not paint, they do not bring forth music. There are, throughout our land, thousands of statues to the great and the near great. They were all erected because someone got something done. You have never seen a statue erected to a committee. Nor will you ever.

"This is particularly true of creative work, and especially true of advertising. The real top selling ideas come from individual minds. Meetings—call them 'brainstorms' or what you will—can serve to stimulate the individual mind. But finally . . . usually in the last period of desperation, one man or one woman comes up with the idea.

"These people, the kind that produce basic selling ideas, are precious today. Unless we do something to protect and help them, they will be as extinct as the Passenger Pigeon in another 10 or 20 years. I think we ought to do as much for them as the government does for the Whooping Crane—protect them and their nests against the encroachment of rampant industrialization. At least let's try to conserve them until atom power or automation proves that it can do a better job."



Remote telecast from store allows viewers to see size of operation, volume and quality of stock. Commercials are delivered by Mary Dean

HOW TV BUILT THE BIGGEST CARPET BUSINESS

With just one store, Al Terrence shot from \$482,000 to \$3.25 million in carpet sales—volume in five years. Tv buys range from exposé show to Bishop Sheen

LOS ANGELES

In 1944 a motorcycle cop named Al Terrence borrowed \$500 from his landlord to go into business. He opened a carpet repair and cleaning establishment in Huntington Park, a Los Angeles suburb.

"I wanted to sell carpets," recalls Terrence, "but the major mills wouldn't sell to an open-front store, so I started by buying from dealers at discount."

With a small advertising budget ("What was left over after meeting overhead and payroll for two employees"), he placed ads in Huntington Park newspapers. He took in \$35,000 in 1945, spending \$700 on newspaper ads.

"By 1948 I had a store with a front on it. In 1949 I had a bigger store,

but in 1950 I was still near the bottom of the heap." His 1950 volume: \$79,326.96.

That was the year he met Bill Hunter of Hunter & Willhite, Los Angeles agency, which still handles his account. "It was Bill who talked me into buying some radio and tv as a means of attracting customers from outside Huntington Park. No easy job in a place as spread out as Los Angeles. All I could give him to work with in '51 was \$3,000, twice my budget for newspapers that year. He put it all in radio."

The first buy was a Sunday morning Western variety program on KFVD (now KPOP), then Saturday and Sunday morning participations

on KLAC. Al's volume almost tripled in 1951—to \$219,726.83.

In 1952 he earmarked \$1,800 for newspaper advertising in and around Huntington Park and \$17,500 which Bill Hunter put into tv.

"For most of '52," Al reports, "I had to be curtain raiser for the wrestling matches, because first spot's the cheapest."

But by September he was into the main events and even undertook 13-week sponsorship of the Ina Ray Hutton show, another top local attraction of the day, on KTLA.

Al remembers, "I agreed to \$1,800 for that first Hutton show, even though I only had \$600 in the bank. What could I do when it was over but take a sleeping pill and go right to bed?"

Next day he did \$9,000 worth of business.

Overnight, his volume doubled to an average of \$2,000 per day and he finished 1952 with \$482,005.00—more than double his '51 volume.

To keep on doubling at this rate in an area not easily reached by most people wasn't going to be easy. But it was in 1953 that Bill Hunter had his brainstorm, and they launched their big experiment: a commercial done live from the store.

"You see," explains Bill, "it was an era of fly-by-nights selling carpets from swatches and rolls they carried in trucks. All Al and I could carry to the studio was a few swatches and a roll or two, which didn't put us in much better position."

"I figured a live remote from the store would give people a chance to see what Al really had in the way of carpets and store. We could even show what a particular carpet would look like on the floor."

"As always, Al was willing to let me try. We bought spots during the mov-

ies on KTLA and KCOP because it was an experiment and we needed more time for the commercials."

Using the KTLA remote crew, they did their first spot from the store in June 1953.

Again, business doubled overnight.

The commercial done that night was largely the one seen today. "We've never used more than one camera," Bill says, "with the zoomar lens giving us the effect of more."

The camera pans rows of carpets, inspecting closely the ones being featured during the pitch by pretty Mary Dean—tv and radio actress, and "our best tv saleswoman," according to Hunter.

Two specials are offered with prices quoted and shown next to the rugs. Locations of the rugs in the store are also clearly defined by the camera.

As Al points out, "In a business where there are racketeers, it's important to show that you offer legitimate deals on merchandise actually in your store."

"That's one reason we use a woman

on the commercials. You've got to sell hard—but in an easy tone. A woman can do this. Mary Dean hits it every time. A man just can't put sincerity across when he's selling hard."

Six months of these remotes during the movies were inching sales toward that 1953 goal of doubling '52's volume. Both Al and Bill agree they'd have made it if they'd found Paul Coates and *Confidential File* a little earlier.

Al saw the show one Sunday night at 9:30 p.m. on KTLA. He got on the phone to Bill. "This guy has guts," he told him, "and that's the kind of a program I'd like to have."

It happened that the sponsor, in the twelfth week of the show, had lost his business franchise and the show was available.

Paul's first program for Al was 6 December 1953. That night he did a live-and-filmed exposé of the vacuum cleaner come-on racket in Los Angeles. Salesmen and victims, masked in the usual manner of the show, answered



One store operation did over \$3 million volume in 1956. In spread-out market, tv draws customers from 100-mile radius

BUSINESS IN L. A.

Five years of growth

Year	Tv	Newspapers	Volume
1952	\$ 17,500	\$1,800	\$ 482,005
1953	\$ 30,900	\$2,500	\$ 764,619
1954	\$110,132	\$3,000	\$1,612,098
1955	\$166,050	\$3,500	\$2,864,686
1956	\$169,794	\$3,000	\$3,250,000



Latest tv venture, *Lite is Worth Living*, with Bishop Fulton J. Sheen and Paul Coates' *Confidential File* sponsored since '53, reach different audience segments, provide high program identification for Terence Carpet



CARPET BUSINESS *continued . . .*

Paul's low-keyed, highly-charged questions.

And in three remote segments, viewers shopped Al's store from their living rooms. Next day they shopped it in person to the tune of \$15,000.

When 1953 ended four weeks later, Al had spent only \$30,900 on tv advertising for the entire year, plus \$2,500 in two community newspapers.

"Doing the commercials remote," says Bill Hunter, "was like striking gold. The combination of the commercials and Coates was amazing."

From a 7.7 when they bought it, the show started to climb. So did sales. By the end of 1954, Coates had reached a peak rating of 35, often pulling in as much as \$35,000 worth of business on a Monday, traditionally a poor shopping day.

Al closed 1954 with a volume of \$1,612,097.87 — more than double

\$166,050. Newspapers: \$3,500. The Coates show cost him a total of \$3,800 a week.

"Even when the show was taking its worst beating," Paul injected, "Al never brought it up. Always pulled out that little book of his and said, 'Look what you're doing for me, kid.'"

According to Terrence and that little book, Coates is still drawing three out of every four customers, or the same advance in business as when the show was at its peak, even though Al dropped to half sponsorship of the show last 29 April.

"Our identification with the show is so strong," Bill Hunter explained, "that half sponsorship brings the same results as before, but frees monies for other buys which otherwise would be unrealistic on a local level."

Their first buy last spring was a late Saturday panel and variety show moderated by Oscar Levant, who interposed so many censorable remarks that station and sponsor dropped the show before 13 weeks.

Then, on 15 October, Terrence became weekly local sponsor of a network co-op show on KABC-TV: Bishop Fulton J. Sheen's *Life Is Worth Living*, for which he pays \$1,000 weekly.

"Everyone thought we were crazy," Al said, "because out here it bucks *Lucy*. But this was a tested show, too. It reaches audiences *Confidential File* doesn't, brings big mail, lots of good response. It's hard to check directly because most people automatically say 'Paul Coates' when you ask what brought them in. And there's less commercial time on a network show."

SPONSOR checked Al about three o'clock on a Tuesday following Sheen's Monday kine. He reported three out of seven sales made so far that day referred to the show, then added, "If that's institutional advertising, I'm for it."

On this show, the commercials are not done from the store because, according to Hunter, "operation costs of a network station make a remote too

expensive for us. So we create the illusion of one with a rear-process screen, duplicating the store's interior as nearly as possible."

Thus, for an increase of less than \$4,000 for the year in the tv budget, additional exposure was obtained. 1956 tv budget: \$169,794.50. Volume: \$3,250,000.

The year saw a new item in the ad budget: \$8,000 for billboards which Al began in February of 1956 with a rotating spectacular to call attention to his 1955 Award for Retail Excellence from the Carpet Institute, composed of nearly every manufacturer in the country.

"After all," Al says, "I was the guy they wouldn't sell to 13 years ago; I thought I ought to do something about it. Besides, billboards and increased tv are groundwork for reaching our 1957 goal: \$4 million."

Other plans for reaching that goal:

"Maybe some radio," says Bill Hunter. "In August of 1955 we bought 72 spots on KFWB during a two-week period for \$702 as a test. Results were good, and as a result there is a definite possibility that we may go back into radio, which we abandoned when the demonstration value of tv proved so effective for us. If we do, it will be spots exclusively."

"On the other hand, we'll never do filmed spots for tv because they don't afford the immediacy, the warmth or the quality of a live remote."

Newspaper advertising may be increased a little from the \$3,000 of 1956, though in the six years since their first radio buy, newspaper advertising has constituted a "negligible percent of the ad budget," Terrence told SPONSOR.

Al has no plans for opening another store: "If I went outside the area, it would only be to advertise on tv to bring customers to the present location."

That location has grown from 9,000 to 35,000 square feet. The original location is now the site of a hot dog stand. In the bottom one percent of the country's 90,000 independent carpet dealers in the '40s, Al is now among the world's largest.

In the most spread-out U. S. retail market, 98% of his business now comes from outside Huntington Park. He gets customers from a 100-mile radius, though not located in an easily-accessible shopping area.



Award for retail excellence from Carpet Institute is held by Terrence and Coates (l.)

1953's \$764,618.64. Tv budget in '54: \$110,132. Newspapers: \$3,000.

When Alfred Hitchcock turned up opposite Coates' time slot in the fall of '55, it hurt the rating, but not the sales. About this time Coates released a syndicated version of the show, repeating earlier subjects on film (via Guild Films). Running on KTTV on another night, it was a threat to the live show, but Paul pulled a lot of his Sunday audience back for an average of 14 at the end of '55.

Al's sales had increased over a million that year: \$2,864,685.81—not quite, but very near, double that of the year before. His tv budget in '55:

ARTICLE IN BRIEF

AI Terrence Carpet Co. of Los Angeles increased sales from \$482,000 to \$3.25 million in five years, relying on tv for its pulling power in the spread-out market area. This one store sponsors two television shows, uses live, remote telecast commercials from store.



SUMMER SELLING

SPONSOR'S 1957 review of air media developments during the hot weather

Part 1-TRENDS Page 36

Are big shifts in summer air strategy relating to all-year franchises coming? Evidence is uncovered indicating franchises are becoming more important in radio and less important in tv. Spot radio is looking forward to best summer ever. Despite show troubles, most network tv sponsors will remain on air during the 'hiatus' season.

Part 2-RESEARCH Page 39

A rundown of key facts relating to summer tv and radio: winter and summer listening and viewing both on a national and local basis; trends in out-of-home listening; comparisons of radio and tv time billings during the summer and winter; trends in production of portable radio sets and small-screen tv sets, factors in summer tune-in.



PART 1: SUMMER TRENDS

BIG SHIFTS IN SUMMER AIR

Staying on during summer to keep franchise is becoming

more important to radio clients, less important to tv, current trends indicate

What price franchise? Should an advertiser stay on the air over the summer to hold on to a valuable time period?

If you think the answer is "no" for radio and "yes" for tv, try again. An ironic reversal in franchise thinking about the two air media is becoming apparent, particularly in spot. While the trend can be easily exaggerated and may be temporary, it is nonetheless a fact that franchises are becoming more important in radio and less important in tv.

The bearing this has on summer air advertising is obvious since the hot weather siesta habit continues to raise its head in the advertising business.

It will not surprise anybody that the critical franchise area in spot radio is in early-morning slots with late-afternoon periods participating in this business bonanza to a lesser extent.

While spot radio's upward zoom is partly responsible for the seller's market in these periods, there's another factor, too. That's the diminishing emphasis among agencies on using radio primarily for short-term flights to back up other media. More agencies are eyeing the William Esty rotation plan used for R. J. Reynolds whereby a minimum 52-week schedule is bought with extra spot radio pushes added on top of that.

The psychological swing back to radio is also making obvious what should have been obvious previously: that if repetition makes sense for short-term radio drives, it also makes sense (particularly for package goods) the year 'round.

Spot radio's momentum minimized the hiatus problem last summer. Time sales during July and August were about on the level of the previous January, February, April and June. Even

the year before, while July and August time sales were lower than any other months, the spread between the two summer months and the previous six was small.

Furthermore, July and August figures for 1956 were more than 27% higher than the comparable months the year before, compared to an overall increase in 1956 of 24.5%.

As for spot tv, a straw in the franchise wind is the new look CBS Tv Spot Sales has been taking at summer business.

The rep is placing secondary emphasis on the 52-week discount concept promoted last summer and is concentrating its fire on summer-only advertisers.

In explaining this switch, Jack Schneider, sales chief, told SPONSOR: "Tv is the victim of its own success. It moves goods fast. You can get distribution for a new product in six to eight weeks. On top of that you have a high audio-visual retention factor, so that consistency is not as important as in other media. Now, there's nothing wrong with consistency, but we've got to face the fact that under today's marketing conditions, an advertiser must watch all costs. Five years ago an advertiser could continue plugging on tv with his product. Today, he has to make a lot of critical budget decisions, even though tv's efficiency is greater than it ever was."

Having concluded it couldn't legislate summer advertising with discounts, the rep firm decided to make it easier for summer-only clients to use spot tv. Researching the subject revealed that these clients have to make their ad plans well in advance of the summer. To help them do so, the rep sought and obtained from its stations a waiver of the 30-day confirmation clause which

had effectively banned commitments for time more than a month ahead of the starting date. For all practical purposes, CBS Tv Spot Sales will sell when these summer clients are ready to buy.

The rep cannot promise specific adjacencies ahead of time. But, since it knows from its previous sales history that, for example, roughly five adjacencies to the Godfrey morning show are likely to be available in June, it can sign up a client for, say, three or four, starting in that month.

The franchise picture in spot tv is also being affected by soft spots in prime nighttime adjacencies. While SRO conditions may well prevail again in the fall, the unfamiliar sight of juicy slots in top markets is tempting to the hiatus minded. The rising cost of tv is the main factor in this softening but an increasing interest in movie participations outside of prime time is also an important factor.

As a matter of fact, sellers and buyers of time alike expect a rush on movie participations this summer. This will be due not only to the fact that advertisers are becoming more appreciative of full minutes of commercials at low cost but to the fact that late-night viewing holds up well during the summer. It is early-evening viewing that suffers most from the effects of more daylight and heat.

Do all these developments mean spot tv franchises are heading for the scrap heap? Not at all. Agency media directors queried by SPONSOR agreed they still represent an important need for many products.

Additionally, reps point out that clients seeking new spot tv franchises can start off ahead of the game by buying in the summer. Because of the greater number of availabilities, the

AT STRATEGY?

client has a better choice of slots than he has during the winter. With tv costs increasing the amount of in-and-out buying, this will be truer than ever this summer.

While some clients may be reluctant to start off during the summer because of lower viewing levels, reps can cite cases where, because of the greater choice of slots afforded, advertisers have garnered costs-per-1,000 which compare favorably with winter buys.

Spot's flexibility also offers built-in budget control for the advertiser and, in cases where I.D.'s, daytime or late evening will do the trick, clear-cut economy.

Latest cost figures worked up by the Katz Agency show the price of either one or six announcements per week for 13 weeks on the highest cost stations in the top 60 markets:

- At the rate of one announcement per week, daytime minutes cost \$74,600; daytime I.D.'s, \$37,100; late evening minutes, \$79,300 and late evening I.D.'s, \$39,500.

- At the rate of six announcements per week, daytime minutes cost \$360,000; daytime I.D.'s, \$73,000; late evening minutes, \$383,700 and late evening I.D.'s, \$184,000.

These figures are offered by Katz as an example of what a network advertiser, burdened by budget problems, can do during the summer in place of his web show. Though pressure for a network hiatus will probably be greater this summer than last, it is not likely that any of the webs will offer hiatus relief to clients so they can buy spot however.

The webs have not announced their hiatus protection policies for 1957. The probability is that no hiatus protection will be offered, a policy adopted by all three networks last summer for



Continuing show through summer gave sponsor of Lawrence Welk (Dodge) top audience: 31.7 rating in July 1956 ARB

Low-cost replacements, such as *Ernie Kovacs Show*, was one method used to keep summer 1956 web tv costs down



Westinghouse showed summer fare doesn't have to be frothy. Above, a scene from Shakespeare's "Julius Caesar" on client's *Studio One* last August

the first time. Until 1956, network clients were protected in their time periods for eight weeks.

In actual practice, clients will probably be able (as during last summer) to work out arrangements, either through their own agencies or through the networks, for other advertisers to come in for eight weeks (or less). However, if the time is not sold, the advertiser or advertisers occupying the time slot must either continue or take the risk of seeing the time sold from under them.

Even before hiatus protection was abolished by the networks, the hiatus advertiser was a rare bird. This was partly because, while the network would protect the time period, the web

could not always assure the client that his entire lineup would remain intact. But it was mainly because the advertiser wanted to continue through the summer, a decision often fortified by 52-week discounts and lower-cost shows or reruns during the hot months.

This year, while only a small number of network clients can be expected to take a siesta, three factors may increase the hiatus-takers over last year. One is cost. Another is the unusual number of clients who have been seeking partners for their shows (even during the height of the season) because of unsatisfactory audiences. A third is the growing conviction among some agencies that franchises are not the critical thing they once were. Some



SUMMER TRENDS *continued . . .*

agencies are beginning to wonder whether the number of alternate-week sponsorships on the block foreshadows the state of network tv business next fall.

It is still too early to evaluate this situation. Certainly, the reasons and pressures for staying on network tv during the summer remain great. While it is true that sales for a number of products dip during the summer, most network tv advertisers are in the multiple-product category. So there is a great likelihood that one or more of their products either hold up or go up in sales.

The 52-week time discount (which is not common in spot tv) can be a tremendous convincer when an advertiser compares the costs of 44 weeks vs. the full year. Since these discounts range from 5 to 20%, this means a sponsor gets, in effect, from 2½ to 10 shows free of time charges for being on the air an additional eight weeks. The use of reruns and lower-cost programming (which many maintain is a

reason for lower tv tune-in during the summer) completes the picture of how 52-week clients keep down their costs during the summer.

In the past, time discounts to summer-only clients and program contributions have been used as a lure to keep network tv billings up during the summer. As tv grew, these special attractions grew less common. However, ABC, for example, will grant a \$7,500 weekly commissionable allowance this summer against program costs for unsold time periods.

As for network radio, it has strong reason to expect a good summer in 1957. Last summer represented just about the nadir in billings but the big buys that followed the summer (Colgate, Lever, Brown & Williamson, etc.) has sparked a reversal in web radio fortunes that may repeat the recent history of spot radio. Hiatus is a word no longer heard around the networks so that if business is good in general it will be good during the summer.

This upturn in network business comes without any benefit of evidence that program audiences are getting bigger. As for summer, the audience dip is still perceptible when a winter month is compared with a summer month. But averaging out hot and cold weather comparisons over longer periods shows hardly a change.

For example, Nielsen data covering audiences between 10:00 a.m. and 3:30 p.m. on weekdays shows that during the average minute 8,834,000 families listened to radio in the January-April period last year while 8,258,000 listened during the May-August period. In both instances the radio audience was considerably larger than the tv audience.

The growing number of car radios and battery portables is a key factor in the summer radio picture. RAB estimates that, as of 1 January 1957, there were 37 million autos equipped with radios, about 74% of the 50 million-odd cars on the road.

Estimates of battery portables range from 8 to 9.5 million, depending on the replacement factor used in calculating the estimates.

While auto listening is caught by Nielsen and Pulse and some portable listening is caught by Pulse, there is undoubtedly a fair amount of listening to portables that is missed. This is certainly true of listening in vacation areas, many of which are not covered by local rating services.

What with radios getting smaller and more portable via transistor circuits, the problem of measuring audiences to these sets is becoming more critical. Production of portables in 1956 jumped 50% over 1955, going from roughly two to three million. An RAB study on portable use, release this year, pinpointed the fact that a high portion of visitors to beaches and parks carried portable radios with them. The study also found a high percentage of those with sets tuned in while at play.

While tv is still primarily a fixed-position appliance, a trend to portables is already established. Production of small screen tv tubes (less than 15") in 1956 went up about six times over the year before. A matter of fact, all categories of tube sizes under 19" showed an increase in production while all the larger sizes (including the standard 21" size) declined. And this trend will probably continue. ▀

MOVIES, PORTABLES ARE KEY TV TRENDS

Movies are expected to be in big demand this coming summer, especially the late-night variety. This is not only due to the fact that the coming summer will be the first for the big new packages, but also to the fact that late-night tv viewing holds up best in the summer compared to other day parts, especially early-evening

Portable tv sets had their first big year in 1956. Production of small-screen tubes (less than 15") increased about six times over the year before. Significantly, the larger sizes (19" and up) declined insofar as production was concerned. The increase in portables is likely to increase viewing while people are on vacation

OUT-OF-HOME LISTENING MINIMIZES HIATUS

Spot radio billings during the past two summers have held up well compared with the rest of the year, figures gathered by the Station Representatives Assn. show. In 1956 July and August time sales were about on the level of the previous January, February, April and June. A similar pattern showed up the year before, too

Out-of-home listening during the summer has been boosted by the growing number of auto sets and radio portables. RAB estimates that as of 1 January 1957 there were 37 million auto sets, about 74% of the 50 million cars on the road. Estimates of battery portables now range from 8 to 9.5 million and figure is rising

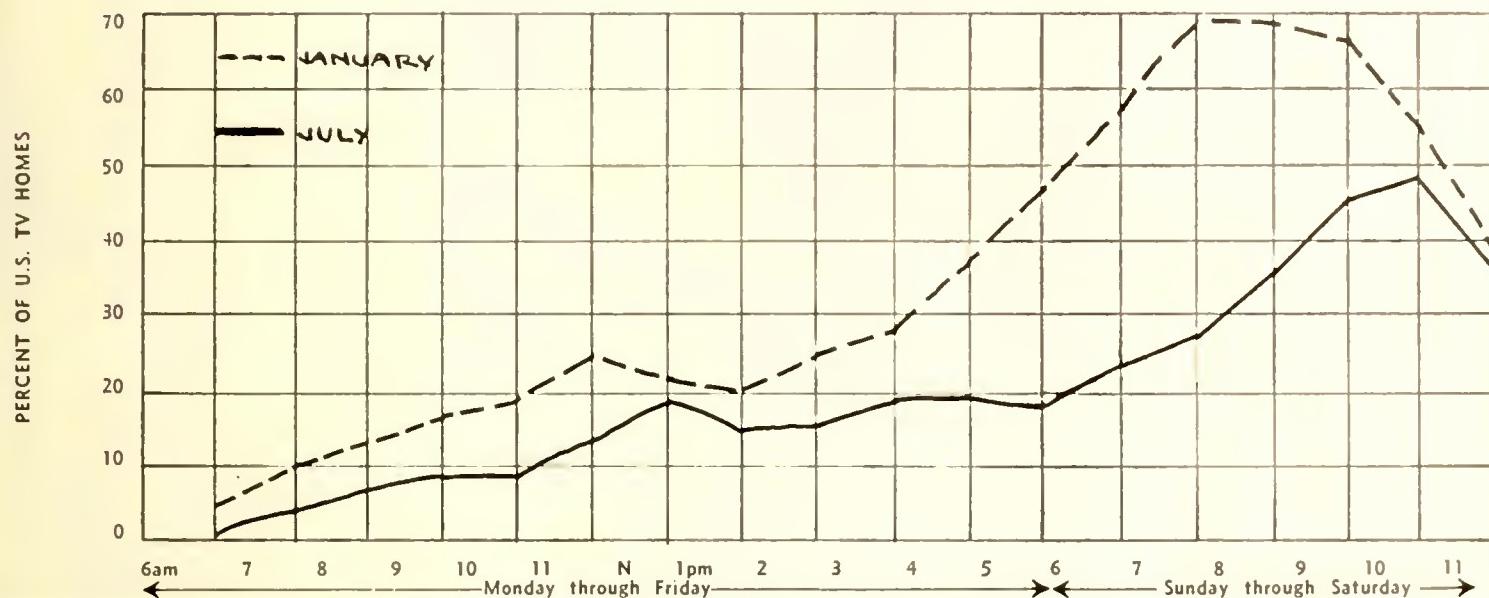
PART 2: RESEARCH



SUMMER FACTS: TV

1. How does national tune-in differ winter and summer?

Homes using tv by hours of day, 1956



Profile of tv tune-in last summer is delineated above with data from Nielsen Television Index. Hours are based on New York time, show pattern for network users. Dip in tune-in is compensated on weeks by discounts and use of less expensive shows so that cost-per-1,000 may not increase. Biggest fall-off is in early evening

2. How does local nighttime tv vary winter & summer?

Differences in the decline in tv viewing by various markets are shown in this Pulse data representing the peaks and valleys of tv's audience last year. The declines range from 3.2 percentage points in Los Angeles to 10.7 percentage points in Birmingham. Most of the markets show a percentage point decline of seven to 10. These are averages for the entire evening, thus hide some hourly variations. Like figures above, these show extreme variations. Deviation from annual average during winter and summer is less marked. See top of page 42

Homes using tv at night, 1956

MARKET	JANUARY 6 PM-MID	JULY 6 PM-MID
New York	45.6	36.2
Philadelphia	43.7	34.0
Washington, D.C.	43.3	37.3
Chicago	47.5	40.9
Detroit	47.6	39.9
Cleveland	45.9	38.7
Atlanta	41.5	34.0
New Orleans	46.1	35.7
Birmingham	47.0	36.3
Minneapolis-St. Paul	49.4	40.3
Milwaukee	45.5	38.8
Kansas City	44.8	40.1
Los Angeles	47.2	44.0
San Francisco	43.2	38.5
Seattle-Tacoma	50.8	40.6

Summer facts continue, page 42

NOBODY ELSE IN AI

MARCH 11, 13,

NEW

SPRING LOOK

HOME

HOME DECORATING, FLOOR COVERINGS, TREATMENT, WALL PLASTICS, ETC.

MARCH 18, 20, 22

FASHIONS FOR
HOME SEWING

HOME SEWING PRODUCTS

MAY 6, 8, 10

HOME

WHITE DR

HOME SEWING
GRADUATIONS,
RELIGIOUS OC

JUNE 17-21

HOME'S

PANTRY PICNIC

ALL FOODS AND ASSOCIATED
ITEMS FOR SUMMERTIME LIVING

JUNE 24, 26, 28

LET'S BE LOVELY
ALL SUMMER

ALL KINDS OF SUMMERTIME
COSMETICS & BEAUTY AIDS

MONTH OF SEPTEMBER

THE HOUSE THAT
HOME BUILT

HOME BUILDING, EQUIPMENT,
FURNISHINGS, DECORATING

AUGUST 19, 21, 23

HOME'S

STOVE-TO-STORE
FASHIONS

HOME SEWING, CLOTHES THAT
DOUBLE FOR HOME & STREETWEAR



ELEVISION CAN DO THIS

NOW
HOME OFFERS
12 ON-SCREEN
AND IN-STORE
PROMOTION EVENTS!

Beginning this month **HOME**, NBC TV's authoritative program for women, inaugurates a powerful new year-round programming-promotion-merchandising operation. **HOME** (10-11 AM EST, Mon-Fri) now offers:

1. A series of 12 promotion events geared to the seasonal needs of food, drug, soft goods, home building and home furnishing advertisers...based upon program features firmly planned months in advance.
2. Specially prepared point-of-sale material linking your name and products with **HOME**'s saleslady, Arlene Francis.
3. In-store tie-ins with key retailers across the nation arranged by the NBC Merchandising Department.

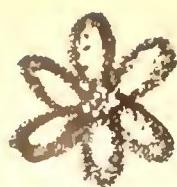
Every day 2,000,000 women turn to **HOME** as their first authority in all things feminine. They believe in the personal selling of Arlene Francis, Hugh Downs, sewing authority Lucille Rivers, fashion consultant Natalie Core and food experts Nancyann Graham and Chef Phillip.

And with **HOME**'s buy-as-you-need-it pattern of participations you can dovetail your advertising and sales campaigns.

Combine all this with **HOME**'s new promotion packages and you've got seasonal sales impact available nowhere else in all television.

Call your NBC Television Network sales representative today for full details.

**NBC TELEVISION
NETWORK** *a service of* 



SUMMER FACTS: TV *continued . . .*

3. How does local tv viewing vary during year?

MARKET	JAN	Average quarter-hour sets-in-use, noon-midnight, 1956										
		FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Chicago	37.8	38.6	39.8	39.4	40.6	39.0	33.6	32.1	32.4	35.6	37.8	39.7
Los Angeles	35.4	36.0	36.5	36.4	37.6	35.4	33.6	32.7	33.4	34.4	36.1	36.2
New Orleans	34.8	35.0	35.0	35.6	35.1	33.0	28.0	26.7	29.8	31.8	34.8	35.6
New York	33.2	34.0	34.1	34.5	36.3	34.5	27.1	25.8	28.0	30.3	32.3	34.0

Seasonal variations in viewing in four well-saturated tv markets are shown here during average 12-hour period each month. Note

that monthly variations in each market show a similar profile. Note also Chicago peak is during May. Data above is from Pulse

4. How do network tv billings hold up in the summer?

MONTH	Monthly gross time billings by network, 1956			TOTAL
	ABC	CBS	NBC	
January	\$6,382,046	\$17,820,455	\$14,695,116	\$38,897,617
February	6,418,210	16,928,361	13,845,000	37,191,571
March	6,747,928	17,834,976	15,955,688	40,588,592
April	6,173,922	17,668,950	15,136,596	38,979,468
May	6,639,132	18,260,894	15,710,403	40,610,429
June	6,119,917	17,935,789	14,186,929	38,242,635
July	5,532,030	18,481,719	13,733,765	37,747,514
August	6,842,292	19,430,748	16,323,549	42,596,589
September	5,673,910	18,399,872	14,932,295	39,006,077
October	6,878,183	20,446,755	18,142,005	45,466,943
November	6,619,109	19,866,463	17,593,056	44,078,628
December	6,699,450	20,395,400	17,666,721	44,761,571
Total	\$76,726,129	\$223,520,382	\$187,921,123	\$488,167,634

Network tv billings held up well during the summer of 1956, as they have in previous summers. The marked jump in August is due to convention sponsorship. End of year increase reflects growth of tv. Data is from PIB

5. What's the trend in portable tv set sales?

Last year showed a remarkable jump in production and sale of small-sized tv picture tubes, a reflection of the trend toward portable sets. Note that all categories above 18" reflected declines. While these are production figures, retail sales did not differ much. Measurement of portable viewing represents problem. Data is from Radio-Electronic-Television Mfrs. Assn.

Manufacturer sales of picture tubes

TUBE SIZE	1955	1956
15" and under	217,000	1,448,000
16" thru 18"	787,000	998,000
19" thru 21"	5,867,000	4,494,000
22" thru 25"	832,000	593,000
26" and over	20,000	7,000
TOTAL	7,752,000	7,540,000



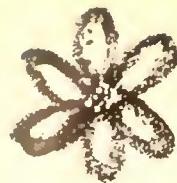
SUMMER FACTS: RADIO

1. What's the trend in out-of-home listening?

Percent homes listening out-of-home, winter and summer, 1951-1956

	1951		1952		1953		1954		1955		1956	
	S	W	S	W	S	W	S	W	S	W	S	
Atlanta		31		33	36	32	36	32		34	40	
Baltimore			3.2	32	35	32	36	32		34	41	
Birmingham			30	33	32	35	36	38	33	36	41	44
Boston	40	33	41	38	42	44	46	42	46	43	51	
Buffalo	27		29		35	36	37	32	34	32	38	
Chicago	29	26	32	31	37	39	43	41	42	40	46	
Cincinnati	26	26	31	31	36	36	39	36	39	38	42	
Columbus					3.1		3.2	3.1	3.3	3.4	4.0	
Dallas					39			36	40	45	47	
Detroit		30	30	30	3.8	39	42	39	42	38	43	
Fort Worth										4.0		
Houston			3.8		38	36	41	40	43	43	46	
Kansas City					32		37	34		38	41	
Los Angeles	4.1	35	4.3	42	44	45	4.8	45	4.7	4.4	47	
Miami					29		3.1	3.3	3.7	4.4	46	
Milwaukee						33	3.8	3.3	3.8	3.5	4.3	
Minneapolis-St. Paul	31	29	3.3	3.1	3.4	34	38	37	39	37	42	
New Orleans					3.2		3.7	33	3.4	4.4	46	
New York	3.9	35	4.0	4.0	4.4	4.4	4.8	44	4.4	46		
Philadelphia	3.5	33	3.7	3.5	38	3.6	39	39	40	38	44	
Pittsburgh			3.6			34		35	39	36	37	
Portland, Ore.								36		39		
Richmond					29	31	32	29	30	31	43	
St. Louis			2.4		3.4	35	38	38	42	37	43	
San Diego					3.2		35	35	38	37	41	
San Francisco	4.1	38	4.3	39	4.4	41	42	42		45	47	
Seattle		2.6	3.1	28	3.2	32	35	44	42	41	41	
Washington, D. C.			3.1	3.6	32	3.6	37	40	37	39	37	41
Median	3.5	3.1	3.3	3.2	3.6	3.6	3.8	3.6	3.9	3.8	4.3	

Five-year span showing out-of-home listening during winter and summer shows an increase of nearly 23% in the median figure for 28 markets. Figures are from Pulse, which includes all types of out-of-home listening, including visiting to other homes. Auto listening represents the greatest part of the out-of-home total, running between 50-60%.



SUMMER FACTS: RADIO *continued . . .*

2. How does out-of-home listening compare with in-home?

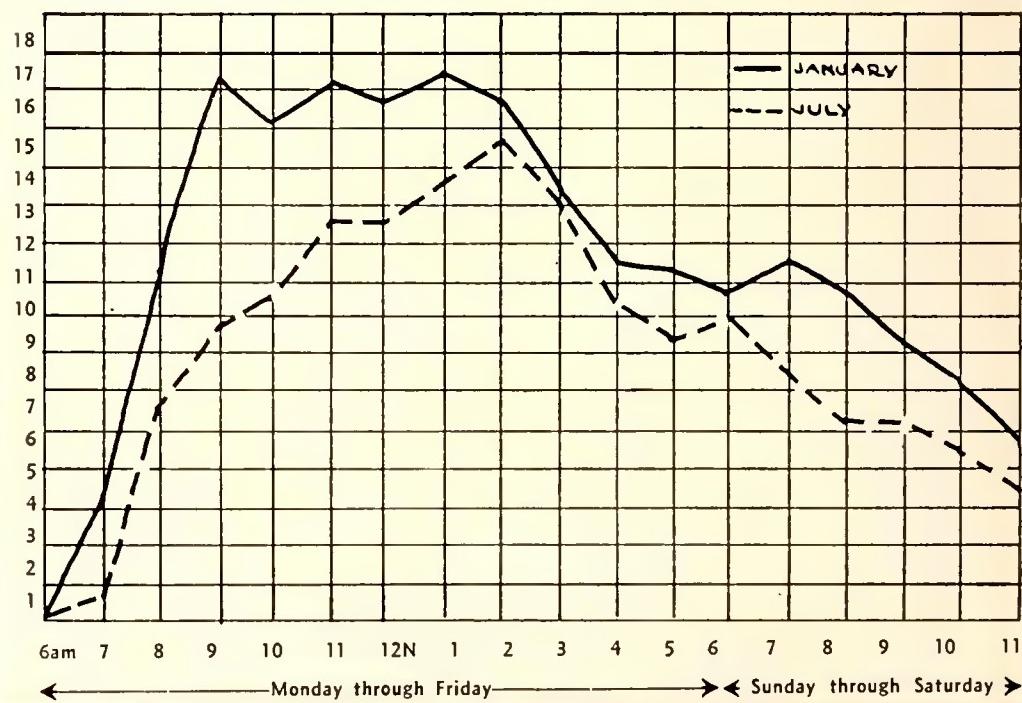
Percent radio homes listening in- and out-of-home, 1956

MARKET	WINTER		SUMMER	
	IH	OOH	IH	OOH
Atlanta	19.1	3.4	19.4	4.0
Baltimore	17.0	3.7	17.4	4.1
Birmingham	19.4	4.1	19.4	4.4
Boston	20.0	4.8	19.1	5.1
Buffalo	17.3	3.2	17.0	3.8
Chicago	18.8	4.0	19.0	4.6
Cincinnati	16.4	3.8	15.7	4.2
Columbus	17.1	3.4	17.0	4.0
Dallas	20.3	1.5	18.7	4.7
Detroit	17.8	3.8	16.7	4.3
Fort Worth	18.8	4.0	—	—
Houston	19.1	4.3	18.5	4.6
Kansas City	18.5	3.8	17.5	4.1
Los Angeles	20.0	4.4	19.6	4.7
Miami	21.4	4.4	21.1	4.6
Milwaukee	19.1	3.5	18.7	4.3
Minn-St. Paul	18.1	3.7	19.0	4.2
New Orleans	20.8	4.4	19.9	4.6
New York	19.2	4.6	18.5	5.0
Philadelphia	16.4	3.8	16.1	4.4
Pittsburgh	18.6	3.6	18.4	3.9
Portland	22.1	3.4	—	—
Richmond	16.0	3.1	16.3	4.3
St. Louis	19.3	3.9	17.9	4.3
San Diego	18.8	3.6	19.0	4.1
San Francisco	20.4	4.5	20.4	4.7
Seattle	19.5	4.1	18.5	4.1
Washington, D. C.	19.1	3.7	18.5	4.1

This Pulse data covering 28 markets shows out-of-home listening is roughly 20% and more of in-home. Differences between markets rarely are more than one percentage point in terms of out-of-home listening. While out-of-home almost invariably rises in the summer, in-home does not always drop. The pattern indicated at left has become pretty well set since TV entered the picture

3. How does national tune-in differ winter and summer?

Percent homes using radio in the home by hours, 1956



Nielsen Radio Index figures for January and July show significant dips in summer tune-in during the morning and only slight variations for the rest of the day. The biggest drop is at 8 am, when percent of homes tuned drops from 17.0 to 11.7. Data, based on New York time, is of greatest interest to network users of radio. Note that weekend daytime figures are not reflected in this chart

4. How does radio listening vary by months?

Average quarter-hour sets-in-use, 6 a.m.-midnight, 1956

MARKET	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Chicago (Every other month)	22.7		23.7		23.9		23.6		23.6		23.1	
Los Angeles (Every other month)		21.3		21.6		21.9		21.3		23.6		23.1
New Orleans (Every other month)		25.0		25.1		24.9		21.5		23.6		22.7
New York (Every month)	23.3	23.7	23.7	24.2	24.5	24.7	23.5	23.5	23.7	23.5	23.7	24.3

Total radio audience figures (including out-of-home) for four markets in various sections of the U.S. show a remarkable stability through the year. Data is from Pulse, which does not measure all markets every month

5. What's the trend in radio set production?

Radio set production figures from Radio-Electronic-Television Manufacturers Assn. show overall 1956 totals down from 1955 because of the decline in auto production. However, all other categories are up, especially battery portables, which show a jump of more than 50%. Measuring listening to these portables is one of the problems radio faces these days

U.S. radio set production by types

TYPE OF SET	1956	1955
Home	3,500,567	3,393,882
Clock	2,311,266	2,243,674
Portable	3,112,558	2,027,545
Auto	5,057,409	7,229,954
TOTAL	13,981,800	11,895,055

6. How have spot time billings held up in the summer?

Monthly comparison, spot radio time sales

MONTH	1956	1955	%
January	\$10,758,000	\$9,031,000	+19.1
February	11,643,000	9,384,000	+24.0
March	12,349,000	10,756,000	+14.8
April	10,278,000	9,828,000	+ 4.6
May	12,396,000	9,631,000	+28.7
June	11,791,000	9,238,000	+27.6
July	10,719,000	8,171,000	+26.5
August	11,207,000	8,707,000	+28.7
September	12,338,000	10,004,000	+23.3
October	16,328,000	12,231,000	+33.5
November	16,728,000	12,286,000	+36.2
December	13,386,000	10,830,000	+23.6
TOTAL	\$149,921,000	\$120,400,000	+24.5

Figures gathered by the Station Representatives Assn. through its members show greater increases during the summer of 1956 over the same period of 1955 than for both years as a whole. The growing stability of radio listening throughout the year is an important factor in the holding up of billings during the hot summer months. The 1956 total was the greatest in the almost 35 years of spot radio history.



The next-to-the-last word on Hungary

Someday, the Hungarian people will have their last word. Meantime, to record in sharp focus all the history-making events to date, NEWSFILM sifted through its thousands of feet of exclusive film from inside Hungary and produced a stark history of the revolution.

NEWSFILM subscribers in the United States, Canada, Mexico, Argentina, Australia, Alaska, Japan, and throughout Europe got it free... a bonus surprise package. And the response was tremendous.



cal is this message from KTVA-KTVF, Alaskan
a ons: "Excellent coverage...tremendous contri-
tion to your subscribing stations. We used it on
 Anchorage and Fairbanks stations then turned
 over to the high school systems of both cities." From
 TH, Peoria: "You are to be highly complimented
 i was stark drama, yet presented in good taste.
 eised it very effectively as part of a show covering
 e rrival of a plane load of Hungarian refugees in

Peoria." Stockholm newspapers commented: "Terri-
 fying...one of the best documentary films."

"Hungary in Revolt" is simply another excellent
 example of NEWSFILM's vastly-superior coverage of
 the news—fast, professional, complete. A product of
 CBS News, NEWSFILM is available to *all stations*. For
 the last word in television station news, get in touch
 today with the nearest office of ...

CBS TELEVISION FILM SALES, INC.

"...the best films for all stations"



SPONSOR ASKS

Can tv commercial soundtracks double effectively as radio commercials

Matthew J. Culligan, NBC v.p. in charge of the radio network
It may sound strange coming from me, but the answer is *maybe*.

Not every tv soundtrack is capable



"soundtrack will be rather inefficient"

of automatically producing "imagery transfer." It has to have certain characteristics. In some cases an entirely new radio version may be required.

The main reason is simply this: The original impact of a tv commercial was aroused by a combination of sight and sound blended together in a complex interaction. It produced a latent image. But for effective recall it is not sufficient simply to use the tv soundtrack. That may help to evoke the original impact, but that impact won't be quite the same as the original.

Usually the sound alone of a tv commercial is not designed to stimulate the listener's imagination.

Rather it fills in the visual gaps. The significant points are made most sharply in the visual part of the commercial.

For greatest effectiveness in producing "imagery transfer," the *sound* commercial must meet several conditions. The following are not the only conditions, nor precisely worded (that will require further research), but they are important ones:

1. The commercial must epitomize key points, not talk around them.
2. The commercial must invoke the element of "closure," leave something for the imagination, so the listener can bring something to the recall process,

his own disposition to respond. And do this while getting in all key points.

3. The commercial must hit upon the listeners' motivating values.

In many cases the soundtrack, while capable of evoking imagery transfer, will be rather inefficient and take 60 seconds to do what might be done better in 30 seconds, or even six . . . done at less cost by a radio commercial redesigned for the special purpose.

The grand strategy of "imagery transfer" demands *new* tactics, *sound* commercials designed from the start with the aim in mind of stimulating the latent images developed through visual media.

If the soundtrack of a tv commercial should meet these requirements, it would probably be a coincidence.

Albert Shepard, executive v.p., Institute for Motivational Research

It is a rare occurrence when the soundtrack of a tv commercial recalls on radio the original visual image of a



"there is a bonus transfer quality"

television commercial. In some circumstances an auditory stimulus actually recalls a specific visual image. But this synesthetic quality occurs rarely and only where the creative work has been particularly well executed so that both auditory and visual stimuli are vivid and are closely inter-related.

But in the overwhelming number of cases what is transferred is the mood which the visual image originally

created. We have all seen examples, in our daily lives, of this relationship: the screeching of brakes may conjure up an automobile accident witnessed months or years before; an old refrain may recall an event from the past. But these are mood images—fear, romance, anticipation. They are not sharp, clear pictures such as one sees on television or in a magazine.

So it is with advertising, as we have discovered in our own testing of television commercials. In our new method of probing consumer *Motivating Response Patterns*—which we call MRP—we have found very few consumers who have the talent for such sharp visualization, even where the commercial is an effective one.

Yet there is a 'bonus' transfer quality operating when a 'good' commercial—one that moves the consumer to 'do something about it'—appears on tv and later on radio. That 'bonus' is the mood the television commercial has created in the minds of the viewers.

What the radio commercial can hope to gain from its television counterpart is not a specific image but an awakening of the totality of a mood, a mood that will motivate the viewer toward the product. This, after all, is the ideal toward which every commercial strives.

Dr. Jaye S. Niefeld, Manager, Advertising Research Services, McCann-Erickson

Radio is not just "tv without a picture tube." Only rarely would we expect an effective tv commercial to be equally effective on radio—*without at least some modification*. The audio portion of a good tv commercial generally complements and supports the video portion and is carefully integrated with the presentation. Since the function of the soundtrack is to re-inforce and not simply repeat the visual elements

of the commercial, the audio elements are seldom able to stand alone.

There are, however, several notable exceptions. In general, if the visual aspect of the commercial is highly unusual (either very striking or very entertaining), we might expect the soundtrack—if properly keyed to the video elements—to approach a replication of the original impact.

It must be said, of course, that much of the listener's ability to associate radio commercials with their original TV counterparts will depend upon the amount of exposure to the originals. The more exposure, the greater the likelihood that the soundtrack will result in recall of the video presentation. Would any regular TV viewer hearing on the radio that a certain dentifrice "guards . . . guards . . . guards" his teeth not remember those words in the TV commercial booming directly toward him through his TV screen? Or, upon hearing the verbal sallies of the Broth-



"exposure to
TV original
important"

ers Piel, would not any self-respecting TV viewer recall the antics of those two wondrous purveyors of malt and hops?

The factors important in the successful use of TV soundtracks on radio would seem to be:

1. Highly unusual visual presentations which are extremely memorable and require only certain audible stimuli or cues to bring to mind the video portion of the commercial.

2. Key audio sounds (including voices) which co-ordinate with the video in TV commercials and act as *aided recall cues* in evoking the video presentation.

3. Distinctive voices which are easily associated with the product or identified with the TV characters they represent.

Radio and television are two different and distinct media. Creative personnel write for the one in quite a different fashion than for the other. For the most part, a TV commercial soundtrack can be *adapted* to radio, but seldom can it simply be transplanted without modification. □

Compliments of our Friends

Our friends are paunchy-pursed listeners with \$2,739,749,000.00 to spend. They and Pulse place us first in any Monday-thru-Friday quarter-hour, day or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO



Folks are in love with **WWDC**
Radio
1st in audience—1st in results—1st in the hearts of Washington, D.C.

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

**"Yes, but how's
WTIX doing
on Pulse?"**

**"First place,
that's how."**

WTIX is first in latest New Orleans Pulse with 19.5% average share of daytime audience.*

And here's something else Pulse reveals: WTIX has more Pulse points than any other New Orleans radio station from 6 a.m. to 12 midnight, Sunday through Saturday. Hooper, too, shows WTIX to be first all day in this 11-station market. This is what Storz Station programming, ideas and excitement have done to New Orleans radio listening, and continue to do month after month. This audience pulling power has been bringing satisfying results to more and more national and local Advertisers. How about you? Get the details from Adam Young or WTIX General Manager FRED BERTHELSON.

*6 a.m.-6 p.m., Monday-Friday, Nov.-Dec., 1956.

WTIX *first in audience in NEW ORLEANS*

The Storz Stations
Today's Radio for Today's Selling

WDGY
Minneapolis-St. Paul

Represented by John Blair & Co.

WHB
Kansas City

WQAM
Miami

TODD STORZ,
President

KOWH
Omaha

WTIX
New Orleans

Represented by Adam Young Inc.

*A weekly listing of changes
in the advertising and broadcast fields*

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Telephone & Telegraph, NY	Aycr, Phila	ABC	Telephone Time; Th 10-10:30 pm; 11 Apr; 52 wks
American Tobacco, NY	SSC&B, NY	NBC 119	Wells Fargo; alt M 8:30-9 pm; 25 Mar-17 Feb, 1958
General Foods, White Plains, NY	YGR, NY	NBC 119	Wells Fargo; alt M 8:30-9 pm; 18 Mar-1 July
Lever Bros., NY	Ogilvy, Benson & Mather, NY	CBS 114	The Brothers; alt Tu 8:30-9 pm; 19 Feb; 52 wks
Minnesota Mining & Mfg., Detroit	BBDO, Minneapolis	NBC 70	Queen For A Day; alt Th 4:00-4:15 pm; 14 Mar-19 Dec
Minnesota Mining & Mfg., Detroit	BBDO, Minneapolis	NBC 63	Tic Tac Dough; alt Th 12:15-12:30 pm; 14 Mar-19 Dec
Pittsburgh Plate Glass, Pittsburgh	Maxon, Detroit	CBS 78	Garry Moore; alt F 10-10:15 am; 12 Apr; 6 wks
Polaroid, Cambridge, Mass	Doyle Dane Bernbach, NY	NBC 129	Steve Allen; Su 8-9 pm; 21 Apr-23 June; 6 programs
Standard Brands, NY	Bates, NY	NBC 70	Queen For A Day; alt Tu 4-4:15 pm; 16 Apr-1 Apr, 1958
Wesson Oil, New Orleans	Fitzgerald, New Orleans	NBC 78	Comedy Time; M 5-5:15 pm; 25 Feb-3 June
Wesson Oil, New Orleans	Fitzgerald, New Orleans	NBC 65	NBC Matinee Theater; M 3-4 pm; 15 parties; 25 Feb-3 June

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Foods, White Plains, NY	YGR, NY	CBS 77	Arthur Godfrey Time; Th 10:30-10:45 am; 7 Mar; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William Bernal	Storyboard, NY, writer & studio rep	Robert Lawrence Productions, NY, creative super
Jim Burgess		WLW-A, Atlanta, sls mgr
Joe Cella	Tv Guide, Cin, regional editor & production super	WLW, WLW-T, Cin, mgr press relations
Don Durgin	ABC, NY, vp chg radio net	NBC, NY, dir sls planning-tv net
Ken Firnstaahl	KEVE, Minneapolis, sls	Same, gen mgr & sls mgr
Richard L. Geismar	DuMont B'casting, NY, asst treas	Same, also exec asst to prcs
J. C. Hauser, Jr.	KOTV, Tulsa, acct excc	Same, asst commercial mgr
Hal Kennedy	KVOR, Colorado Springs, newscaster & dj	KKTV, Colorado Springs-Pueblo, sls service dir
Lynn E. Knox	WHAS-TV, Louisville, Ky, sls	WIN-T, Fort Wayne, Ind, local & regional sls mgr
C. J. Kreidler	KDYL, Salt Lake City, sls	Same, mgr local & nat sls
Jack Link	KIDO-TV, Boise, Idaho, program dir	KING, Seattle, program dir
William S. Lytle	WHDL, Olcan, NY	WSVA AM-FM-TV, Harrisonburg, Va, sls
Jack Lynn	WABD, NY, film buyer & mgr film programs	DuMont B'casting, NY, film buyer
Bill Mathews	Young & Rubicam, NY, mcrch dcpt	Edward Petry, NY, research-radio promotion dept
William D. Megahee	Miami Daily News, Miami, nat sls staff	WTVJ, Miami, nat sls rep
Gerry Mulderrig	Dancor-Fitzgerald-Sample, NY	Vernard, Rintoul & McConnell, NY, sls
John Palmer	WNBC, W Hartford, Conn, tv traffic mgr	Same, asst program mgr & tv production super
Robert S. Regan	KGB, San Diego, program dir	Same, vp
James A. Stabile	ABC, NY, vp & gen counsel	NBC, NY, mgr talent negotiations
Joseph M. Tasker, Jr.	WKNB, W Hartford, Conn, music dir	Same, also radio program super
William C. Whalen	WNBC, W Hartford, Conn, tv production super	NBC, NY, production staff
Frank Young	Screen Gems, NY, press dir	National Telefilm Associates, NY, film net publicity dir

STATION CHANGES

KBIX, Muskogee, Okla, has appointed Burn-Smith natl reps
 KECC, Pittsburgh, Cal, has been purchased by Les Malloy, Jack Grant
 and Benny Strong
 KLFY-TV, Lafayette, La, has become an affiliate of CBS Tv Net
 KONO-TV, San Antonio, is new tv station owned by Mission Telecasting
 Corp
 KXOK, St. Louis, will discontinue ABC affiliation early this spring

WANN, Annapolis, Md, has appointed Walker Representation Co natl
 reps
 WGKV, Charleston, W Va, is now an affiliate of the ABC Radio Net
 WHLI, Hempstead, NY, has been granted permission by FCC to increase
 its power to 10,000 watts
 WKWK, Muskegon, Mich, has been bought by Music Broadcasting Co,
 pending FCC approval
 WSJM, St. Joseph, Mich, has appointed Joseph Hershey McGillva natl reps

NEW FIRMS, NEW OFFICES (Change of address)

Ansel Film Studios, NY, new tv commercial film studio, is located at
 45 W 45th St
 Avery Knodel, Chi, has moved to Suite 3125, Prudential Plaza
 Stars National, NY, has opened a Dallas office in Suite 624, 1000 Main St
 Telepix Corp, Hy, has opened a NY office at 420 Madison Ave

Le Ora Thompson Associates, Hy, new in field of tv film commercials,
 sales promotion, educational and industrial films, has opened offices at
 733 N La Brca Ave
 Triangle Publications, NY, has moved the natl sales office of the Radio
 & Tv Div to new quarters at 485 Lexington Ave

SUMMER HIATUS?



NOT FOR US!

YEAR-ROUND SELLING?



DOGGONE RIGHT!

**And for good reason! In New York,
summertime viewing drops 23%
(February to August, Pulse). While
in San Diego, summertime viewing
drops only 8% in the same period!**

**Summer and winter, the sets-in-use figures
are higher in San Diego than in New
York City.**

**12 months a year, Channel 10 Daytime
Audience Ratings STAY NUMBER ONE!**

**Lynn Taylor sells Son Diego Women
on "Pantry Playhouse" 2-4 pm Mon-
Fri, TOP RATING IN TIME PERIOD -
#1 WOMEN'S SHOW IN SAN DIEGO!**

**Johnny Downs sells Son Diego Kids
on "Johnny Downs Express" 4-6 pm
Mon-Fri, HIGHEST DAYTIME RATING
IN THE SAN DIEGO MARKET!**

Summer Participations Now Available

KFSD-TV
NBC BASIC
3642 Enterprise St.,
SAN DIEGO

Represented by The Kotz Agency

SPOT BUYS

TV BUYS

TREND OF THE WEEK: Many companies whose advertising is largely seasonal are concentrating on tv. Apparent thinking is that: (1) visual impact is necessary to sell a product quickly and (2) the prestige of television is important in establishing confidence for a primarily seasonal advertiser. Note below Japan Canned Crab Sales Co., Ltd., of Tokyo, which has bought tv in major cities.

J. L. Prescott Co., Passaic, N. J., is buying time in five Eastern cities for 10- and 20-second film commercials. Product is Dazzle Bleach; 10-12 announcements will be aired per week in each market and the length of the campaign will vary in each market. Buying is completed. Buyer: Miss Lee Petry. Agency: Monroe Dreher, New York.

Japan Canned Crabmeat Sales Co., Ltd., Tokyo, an association of packers and exporters of canned Japanese crabmeat, is buying tv participations on local women's shows in major markets. Important personalities will demonstrate various attractive dishes. Average number of announcements per market each week is two. Campaign will run through Lent. Buying has been completed. Agency: Gotham-Vladimir, Inc. Buyer: Cy Kagan.

Procter & Gamble, Cincinnati, is buying heavily in the Southwest. The campaign for its Gleem toothpaste will start mid-March and run for an indefinite period. Announcements of various lengths will be placed during nighttime hours. Buying is not completed. Buyer: Ethel Wielder. Agency: Compton, New York.

RADIO BUYS

TREND OF THE WEEK: More clients are creating several different commercials for their campaigns. New approach sustains advertiser's slogan and music identification, but provides opportunity to stress several sales appeals. It also minimizes negative reaction to hard-sell and lessens the listener's point-of-fatigue at which he shuts out the advertising mentally. Note below Phillips Petroleum's three-commercial approach.

Atlantic Refining Co., Philadelphia, is planning an East Coast campaign to promote its Atlantic gasoline and motor oils. Schedule will start sometime in March. Buying has not begun. Buyer: Bill Millar. Agency: N. W. Ayer, New York.

Berolio Import Co., Inc., New York, for its Filippo berio olive oil, is buying Italian programs in Chicago and New York City; minutes in English and Italian in New England and Philadelphia. Schedules run from 26 to 52 weeks. Buying is completed. Buyer: Joyce Peters. Agency: Emil Mogul, New York.

Fostner Inc., Irvington, N. J., is testing its new cigarette lighter, Rowenta in Hartford and Toledo. In Toledo, one-minute participations will be bought during daytime and early evening hours. To reach as wide an audience as possible, all types of shows will be used. Average number of announcements per week will be 25. In Hartford, either 21 spots per week or two five-minute news casts across the board at 8:30 a.m. and 6:15 p.m. will be purchased. A big dealer-merchandising promotion is planned, with sale force visits and mailings to dealers. Agency: Lewin, William & Saylor, New York. Buyer: Norman Baer.

Lever Bros. Co., New York, is thinking of renewing its present campaign for Spry in 45 markets in late April. Schedule will run for approximately 10 weeks. Minute and chainbreak e.t.'s will be placed during morning and afternoon hours. Agency: Kenyon & Eckhardt, New York. Buyer: Robert R. Kibrick.

Sterling Drug Products, Div. of Sterling Drug Inc., is conducting a test in New Orleans and Houston for 13 weeks for its Ant-Prufe, Roach-Prufe and Mouse-Prufe line. Live 60-second announcements will be slotted during daytime hours with a women's audience in mind. Average number of announcements per week in each market is three. Buying has been completed. Agency: Thompson-Koch. Buyer: Robert Hall.

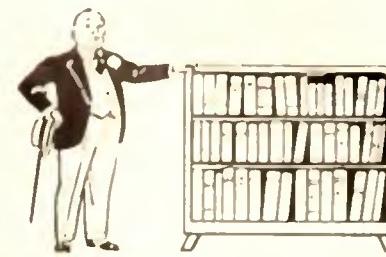
RADIO & TV BUYS

American Home Foods, Div. of American Home Products Corp., New York, is buying in approximately 12 markets not reached by its network programming. Thirteen-week schedule is for its Chef-Boy-Ar-Dee pizza and Chef-Boy-Ar-Dee mushroom and brown gravy. Minute e.t.'s and live announcements will be slotted at mostly morning hours during late week days. The next campaign will begin in the fall. Buying is completed. Buyer: Russ Young. Agency: Young & Rubicam, New York.

Bakers Franchise Corp., New York, is buying radio and tv announcements nation-wide for its Lite Diet Bread. Campaign will last approximately 13 weeks in most markets. Radio plan is saturation on 150 stations; 15-30 one-minute and 30-second announcements a week on each. On television, one minute participations will be placed on 15 stations, plus co-sponsorship of the *All-Star Movie* program seven days a week on WATV, New York. Frequency will be the same as radio. Opening dates for radio and tv will be staggered, beginning this month. Buying is not completed. Agency: Emil Mogul, New York. Buyer: Lynn Diamond.

Phillips Petroleum Co., Bartlesville, Okla., is adding 40 markets to the campaign that began a short time ago. Phillips will rotate one minute live announcements to promote: (1) Phillips "66" gasoline; (2) Trop-Arctic motor oil; (3) station service. Personalities will slant commercials to a male audience. Most of the schedules will start in April, the rest in July and August. All will run until the end of the year. Average number of announcements per week in each market is 10. Pattern: early morning, late afternoon and early evening. Buying has not begun. Buyer: Bill Hinman. Agency: Lambert & Feasley, New York.

WHEN DOES THE EAGLE FLY IN DETROIT?



ASK THE COLONEL!

The PGW Colonel knows the principal paydays, the shopping days, and how many people work at what jobs in the motor city . . . as well as in 26 other markets he sells.

PETERS, GRIFFIN,
WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

**the BIG SWITCH
is to WIBG**

NOW*
IN PHILADELPHIA

**TOP-o'-the
MORNING
SHOW**



TOM DONAHUE
Bubbling brimming Big Tom's
personalty so real
morning master-upper!

WIBG

SUBURBAN STATION BLDG., PHILA. 3, PA. RI 6-2300
National Representative RADIO-TV Representatives

WWRL NEW YORK CITY

I'm Floyd Cowan * My dad smokes nothing but CAMEL CIGARETTES since hearing them advertise

on—
WWRL



*Floyd Cowan, 53
Hamilton Terrace,
New York, N.Y.

WWRL'S PERSONALITIES SELL
more merchandise for sponsors by:
Delivering the largest **NEGRO**
AUDIENCE for your product....
Supporting your schedule with a
barrage of **CONSUMER ADS.**....
MERCHANDISING CREWS work
full time in Supermarkets and drug
stores for you.... **FREE.**....
LOW SELLING COST of 12c per
thousand....
call or write

WWRL

Woodside 77, New York City

Tel—DEFender 5-1600

— BEST FOR NEGRO PROGRAMS

**IS THE WATER SOFT
IN SAN ANTONIO? ***



ASK THE COLONEL!

*Superfluous sounding to some, but a very important question to the advertisers of soaps, shampoos, detergents, water conditioners and many other products.

PETERS, GRIFFIN,
WOODWARD, INC.

TELEVISION SALES
250 Park Ave., New York, N.Y.

News and Idea WRAP-UP

ADVERTISERS

Lehn & Fink has changed its basic sales theme on Lysol.

Instead of stressing the disinfectant slant, Lysol now also seeks to be accepted as an everyday cleanser and soap.

The new approach is being introduced on two of NBC TV's daytime shows, *Queen for a Day* and *It Could Be You*.

Reynolds Wrap has bound up its 1956 advertising ideas and promotions in brochure designed like an old-style farmer's Almanac. The booklet, "The Reynolds Wrap Alumanac," highlights 50 ad programs of the past year including its tv show, *Circus Boy*, and Reynolds "farm radio network," the sponsored farm service radio shows on key regional stations. . . . **The Fox Head Brewery** plans a unique ad approach for its "400" brand this year. Market research has convinced the beer firm that fishermen "offer a prime market of the greatest importance." The campaign calls for the institution of a telephone information service for Isaac Waltons, plus a tagged fishing contest to be held in Illinois on 12 April. Fox Head will use a local radio show on WBBM, Chicago, along with saturation radio spot to augment the fishing theme. Schram Advertising is the brewery's agency.

RCA's sales topped the \$1 billion mark again in 1956—for the second successive year. Sales for 1956 reached \$1,127,774,000, up seven per cent over 1955. However, net profits were off. Net profit in 1956 was \$40,031,000 compared to \$47,525,000 for the previous year. (Both figures, after taxes.) . . . **Foremost Dairies'** net earnings reached \$10,160,000, a 17.7% rise over the 1955 figure of \$8,637,038. The 1956 figure represents an all-time high for the company.

R. B. Collett has left Young & Rubicam's Toronto office to become advertising advisor to the marketing divi-

sions of Lever Bros., Toronto. New manager of the Y&R Toronto branch: Trevor G. Goodman, former account supervisor.

David J. Mahoney, president of the Good Humor Corp., is all for saturation radio.

At the RTES seminar in New York last week, Mahoney gave this reason:

- Since using spot radio on a saturation basis, his company's sales volume is up 40%—profits up 60%.

- Mahoney also offers this advice to timebuyers and account execs trying to sell clients on saturation—stress high profit, not cheapness and coverage.

William F. Laporte, former president of Whitehall Pharmacal Co., has been elected vice president of American Home Products Corp. New president of Whitehall is Elliott A. Bowles, former executive vice president. Laporte is also a member of the operations committee of American Home Products.

AGENCIES

The rising tv costs problem, as seen by Y&R president Sigurd S. Larmon, shapes up like this:

- Difficulty of maintaining effective advertising continuity at prevailing tv prices.

- With the coming of color tv "astronomical cost" may be piled on "astronomical cost."

Larmon feels that cost must be curbed and even "worked down" or there may be real difficulties ahead.

His remarks were made at the Omaha Advertising Club last week following his participation in the dedication and cornerstone laying at KETV's studios.

Turning to local tv, Larmon emphasized that agencies and advertisers are aware of the value of local television. He pointed out that during 1956 Y&R's

tv expenditures for its clients broke down this way: \$1 out of every \$4 went to spot tv.

This profile of the super market expansion was put forward by Robert F. Carney, chairman of the board of directors of FCB, last week:

Currently, 6,000 items are sold in super markets as compared to 3,000 items just 15 years ago. Also 41,000 stores now account for 70% of the total food business, but in 1940 it took 110,000 stores to accommodate the same 70%.

Carney feels that, "With so many super markets and so few clerks available, the manufacturer must go over the head of the retailer and sell the consumer directly—through advertising." Therefore the advertising cost of two-thirds of one cent of every dollar of sales is "inexpensive and certainly not wasteful."

This call for new attitudes toward cooperative advertising was advanced by Grey last week:

- Understanding that promotion via the retailer is now another marketing tool.
 - The recent revolution in distribution has changed the manufacturer-retailer relationship to the point where the dealer is not just a buyer (of merchandise) but he is also a seller (of promotion).
 - Treat cooperative advertising as a "purchase, not an allowance."

New agency appointments: Grey Advertising for California National Productions. Grey will handle all advertising for the NBC subsidiary's four divisions: NBC TV Films, NBC Theatrical, NBC Merchandising and NBC Film Services. . . . Walker Saussey for the California Wine Assn. for Eleven Cellars and Ambassador Wines. . . . Foote, Cone & Belding for S. A. Schonbrunn & Co., Savarin brand coffee as of 1 April.

Realignment at Russel M. Seeds Co. establishes an executive committee and a management council designed to involve top personnel more fully in agency management. Here's how the two groups will operate:

The executive committee—will deal directly with administrative functions.

Members: Harry B. Goldsmith, Jr. (who becomes senior v.p.); Dan Foster, administration v.p.; and Dean Landis, v.p. client relations.

The management council will operate in both creative and management areas. Members: the executive committee plus James Witherell, Jesse Livermore, Dale Mehrhoff, Fred Willson, Lee Marshall, Don Reed and Russ Young.

The committee will report directly to Freeman Keyes, president and chairman of the board. Harry H. Maus

executive vice-chairman becomes chairman of the board of directors under the new set-up.

Robert L. Foreman has been elected an executive vice president at BBDO and been appointed chairman of the plans board. (Foreman is a contributing editor of *sponsor*.)

Blaine-Thompson for the BiB Corp (fruit juices). Media plans call for use of radio with tv "under discussion" . . . Honig-Cooper for Avoset Co (Qwip, pressurized whipped-cream).



Get the facts on the San Antonio

BEFORE YOU BUY!

Get the facts on the San Antonio Radio

audiences before you "yes" any schedule.

KONO is a great power . . . pr

88 national advertisers who b

KONO Radio 1980 year letter year

860 kc 5000 watts

The logo consists of four large, bold letters 'K', 'O', 'N', and 'O' arranged horizontally. Each letter is white and set against a dark background. The 'K' and first 'O' are on a black square, while the second 'N' and 'O' are on a grey square. Below the letters, the word 'SAN ANTONIO' is written in a smaller, bold, sans-serif font. To the right of the letters, there is a vertical ellipsis consisting of three small dots, followed by the word 'RADIO' in a large, bold, sans-serif font.

Get the Facts . . . from your
H-R or Clarke Brown Man

Here's an idea at work at Watts, Payne Advertising, Tulsa: How to sell your agency via cartoons.

The agency is currently sending out a smart little brochure explaining the operation of its radio-tv department via the method of having a cartoon character named "Mr. Advertiser" take a picture tour of broadcast media department in particular and the agency in general. Mr. Advertiser is introduced to the staff and told exactly how each member functions.

Ruthrauff & Ryan has confirmed the report it is buying the Los Angeles

agency, M. B. Scott, Inc. . . . BBDO has elected four new directors: Fred Barrett, v.p. in charge of media; Len Carey, v.p. and account supervisor; W. Barry McCarthy, v.p. and account supervisor; and Harold Olsen, v.p. and an art director.

J. Walter Thompson's new office in Lima, Peru, makes the score now total 38 offices throughout the world with eight located in Latin America. . . .

George C. Oswald, national account executive at Kenyon & Eckhardt, has been appointed supervisor of regional offices and also will be in charge of the agency's international business. . . .

Mel Jacobson is the new media director for John Mather Lupton Co.

James D. Evans and Harry G. Kebel have been elected vice presidents of Lynn Baker, Inc. Evans will also expand duties to serve on the plans board and as executive supervisor of the media department. . . .

Watts Wacker has been appointed media director at D. P. Brother & Co. replacing Carl Georgi, Jr. who has joined Campbell-Ewald as v.p. and media director.

Grant Advertising has appointed Tom Johnston, J. R. Conroy and George Sampson as vice presidents and directors of the public relations division. Under the direction of Jack Bailhe, v.p. and director of domestic and international public relations, Johnston will supervise operations on the East Coast and in the South. Conroy will head up Midwest and Southwest activities, and Sampson will be in charge of the West Coast.

NETWORKS

Here's the way the realignment at CBS TV works out:

William H. Hylan has been appointed vice president of sales administration. Thomas Dawson, newly appointed vice president of network sales, will report to Hylan.

William B. Lodge has been appointed vice president of station relations and engineering. Edward P. Shurick, vice president and director of station relations, will report to Lodge.

More fall programming notes from NBC TV.

The Alcoa-Goodyear Sunday night dramas will be dropped after the 22 September show. Alcoa however has picked up a half-hour on alternate Monday nights 9:30-10 p.m. Goodyear has not yet decided whether it will join Alcoa in the new time slot, nor has a specific program been picked.

The Alcoa buy also means that the new Hitchcock series for NBC TV will be reduced from an hour and a half to 60 minutes (Mondays 10-11 p.m.).

Status of Robert Montgomery Presents is still up in the air. The program is definitely out of the Monday 9:30-10:30 p.m. spot but may find a berth later in the weekly schedule.

Good Morning with Will Rogers, Jr. will be replaced by Country Style, mu-

TENNESSEE'S
2nd MARKET
KNOXVILLE
IS COVERED BY
WBIR-TV
CHANNEL 10
316,000 watts covering more than 50 prosperous counties in Tenn., Ky. and N. C. One of the Nation's most powerful stations.
Call Your KATZ MAN
For Availabilities
"the TREND'S to TEN
in TENNESSEE"

Metropolitan Area Rank
MEMPHIS
KNOXVILLE
NASHVILLE
CHATTANOOGA

CBS

sic show, on CBS TV beginning 8 April. Another innovation in early-morning programming on CBS TV will be two 15-minute news shows at 7:45 a.m. and 8:45 a.m. . . . NBC TV will program *Wagon Train* in the Wednesday 7:30-8:30 p.m. spot. No sponsor has been announced as yet.

The NBC TV Alfred Hitchcock series set for Monday nights come next fall will now be an hour (10-11 p.m.) instead of an hour-and-a-half. In the meantime Hitchcock has also signed a contract to continue his CBS Sunday night half-hour series through September 1958. . . . Screen Gems has renewed its agreement with CBS TV for filming some of the *Playhouse 90* series. The renewal calls for a minimum of five new films for use during the 1957-58 season. SG is under contract to produce eight *Playhouse 90* films for the 1956-57 season.

It's one quiz out and one back in at CBS TV. The Tuesday night *Do You Trust Your Wife* will be dropped as of 2 April. A new musical series featuring Spike Jones will be the replacement. L&M will continue to sponsor the 10:30-11 p.m. time period weekly.

Remaining in the line up, however, will be *Giant Step*. General Mills has had a change of heart about the Wednesday kid-quiz deciding to ride with the show for another 13 weeks.

On the situation comedy front, the in-again-out-again *Brothers* show is now definitely out again. But is due to be replaced by another situation comedy, *Private Secretary*, as of Tuesday, 2 April. Lever Bros. and Sheaffer Pen will sponsor.

TV STATIONS

Here's a successful promotion idea from WSAZ-AM & TV, Huntington, W. Va.

The stations joined the Huntington Automobile Dealers Association in holding a local auto show.

During the three-day event a total of 57 cars were displayed and over 10,000 people attended.

The show was promoted via both radio and tv announcements, billboards, bus cards and newspaper. The stations also imported star names, gave away nightly door prizes and used the

auto show floor for origination of many local shows.

G.E.'s new price adjustment on radio and tv broadcast equipment will add about 10% to over-all equipment costs for new stations going on the air.

Specific price changes have not been revealed as yet but products affected include: high-power broadcast transmitters and antennas, studio cameras, power supplies, etc.

Tv applications: Between 25 February and 2 March two applications for new stations were filed, one construction permit was granted and one new station took to the air.

Applications were made by: Central Kansas Television Co., Great Bend, Kan., for Channel 11, Garden City, 53.68 kw visual, with tower 510 feet above average terrain, plant \$138,721, yearly operating cost \$25,000; and by Television For New Hampshire, Inc., for Channel 9, Manchester, 288 kw visual, with tower 1026 feet above average terrain, plant \$501,420, yearly operating cost \$530,850.

Construction permit went to San Angelo Television Co. for Channel 3, San Angelo, Tex., permit allows 3.02 kw visual.

New station on the air was KTWO-TV, Casper, Wyo., Channel 2. 208 kw visual, temporary antenna, ABC TV and NBC TV affiliation with CBS TV on per program basis.

Utah's governor, George D. Clyde, has signed the tv translator bill which will permit counties, municipalities and school boards to use recreation funds to build tv translator sta-

tions. This will add an estimated 70,000 viewers to the Utah tv box score.

RADIO STATIONS

WISN's new programming concept, *Maestros and Musicana* was recently the basis for a very successful promotion idea.

The Milwaukee station conducted a contest asking for descriptions of the music-personality format. Entries averaged 1000 a week during the 30-day duration. Top prize was a trip to New York and tickets to "My Fair Lady".

Entries were received from 75 cities in Wisconsin.

Maestros and Musicana is an around-the-clock programming concept featuring pops concert music and personalities who "concentrate their remarks on the music."

A lend-lease arrangement has been set up by WIP, Philadelphia, and WIPA, Annapolis, whereby the stations will exchange two major programs each day . . . KLBS, Houston, has been sold to the McLendon Investment Corp. for \$525,000. McLendon

WHAT'S NEW WITH "DAMETIME" TELEVISION?



ASK THE COLONEL!

The PGW Colonel has just written a book on the subject of daytime viewing. Not a very long book, but one that should be very interesting to the advertisers of soaps and soups and such . . . that are sold to women.

PETERS, GRIFFIN
WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

More People Listen MORE to WAPI
BIRMINGHAM
THE Voice OF ALABAMA
John Blair & Co.

SUDDENLY

IT'S TOMORROW



... in high style at the
NEW 1957 CADILLAC...
with EVERYTHING in our
PLANNED PLAYGROUND
of pleasure to make your
winter vacation the most
glorious of your life!

\$12
per
person
double
occ.
from
March
16th

Only \$15 to March 15th
including BREAKFAST
and GOURMET DINNERS

THE NEW
CADILLAC
HOTEL CABANA CLUB
PREMIERE SEASON

Complete Blockfront of Ocean Privacy
39th to 40th Streets, MIAMI BEACH
JACK LOW, General Manager • BERNARD RESNICK, Managing Director
Send for your FREE color brochure, see your favorite Travel Agent,
or phone—NEW YORK . . . WI 7-8854 or MU 2-4072

if it is...
3 P.M.
when you read this

**1,048,342
WOMEN**

are actually watching "Dame-time" programs on the Television Stations represented by PGW.



For full details and latest availabilities

ASK THE COLONEL!

PETERS, GRIFFIN,
WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

already owns three radio stations and one tv station in Texas.

Walter C. Johnson has been appointed vice president of the Travelers Broadcasting Service Corp. and general manager of radio and tv operations for WTIC, Hartford . . . WHK, Cleveland, Ohio's first radio station celebrated its 35th anniversary on 5 March.

Arthur M. Tolchin, director of WMGM, New York, has been elected v.p. of WMGM Broadcasting Corp. Transfer of the station from Loew's, Inc. to WMGM Broadcasting was recently approved by the FCC . . . WCTC and WCTC-FM, New Brunswick, N. J., have been bought by a group headed by Joseph L. Rosenmiller and Peter A. Bordes. Also participating in the purchase is Louis J. Appel, Jr., president of WSBA and WSBA-TV. Purchase price, \$215,000.

FILM

Though feature films are still cutting a competitive swath through the syndication business, some bright spots have appeared in the half-hour-series side.

In some respects, syndicators of half-hour series are more optimistic than they were before the impact of features was felt.

Their optimism covers a critical facet of the business: the time it takes to get off the cost hook on a quality series.

Among those smiling broadly is CBS Tv Film Sales which, after only three months, has gotten its money back on *Whirlybirds*. This money includes both overhead and sales, the latter being low anyway because of the speed in selling the show.

At presstime, *Whirlybirds* was sold in 120 markets for a gross of \$1.4 million.

Among other shows going well are NTA's *Sheriff of Cochise*, spread in 174 markets after less than five months, and TPA's *Hawkeye, the Last of the Mohicans*. TPA is also gathering the fruits of *Hawkeye's* distribution in England and Canada.

All three shows, and others as well, are, it should be pointed out, being backed heavily in the promotion department.

What's been happening to the business? More national advertisers are

becoming interested in half-hours, says CBS Film Sales.

Business may be looking up (see story above) but syndicators are having their troubles in the cost area.

Ziv President John Sinn complains that, while shows shot this spring will cost from 20 to 40% more than last year, syndicators will be getting no more than 10 to 15% more this fall.

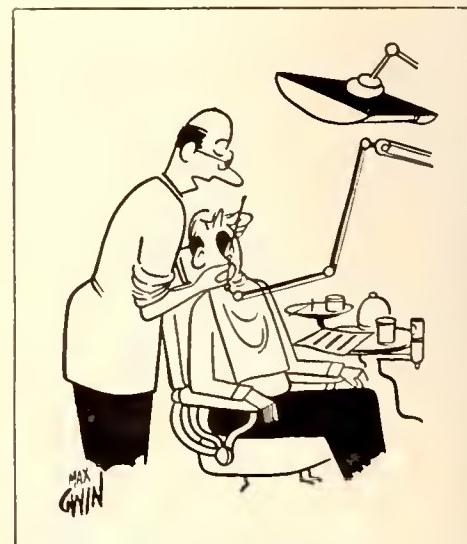
Location photography is the prime factor in cost rises, Sinn notes, but adds that Ziv has no intention of sacrificing outdoor production values to keep costs down.

NBC Film's *Victory at Sea* bagged a 7.8 (ARB) rating on New York's WPIX in February after its eighth run. Sponsored by R. J. Reynolds and G. E., the show bowed only to two web shows, *Private Secretary* and *Ruggles of Red Gap* in a seven-station market at 7:30 p.m. Sunday. . . . WBKB Chicago, has landed one of the biggest feature film sales to a local retail advertiser. Purchaser: Jim Moran of Courtesy Ford Motors. Deal: films from NTA's "Rocket 86" package out of Twentieth-Century-Fox.

RESEARCH

Broadcast Advertisers Report is now publishing a master index of its spot report by brand names.

This means that for the first time all local, regional and spot activity will be banded together in one book by categories.



"KRIZ Phoenix suggested a vacation at the Grand Canyon, but I decided I wanted a change."

BAR data is gathered by monitoring in 20 markets. In 1957 over 10,000 local hours will be tape-recorded and processed.

The new index will serve as a companion to the network reports giving a complete picture on national campaigns, regional and local follow-through and cooperative tie-ins.

The universal appeal of television is demonstrated by these TVB findings (based on research conducted by Pulse):

- Time spent on tv by all households in the U. S. is three times greater than time spent by them with newspapers.

- Income—households with \$10,000 and over annual income spend about the same amount of time watching tv as households with \$4,000-\$5,000. (Findings indicate that when annual household income reaches \$4,000 or more, better than nine out of 10 have tv sets.)

- Education—if the head of the household has had college training, the average day's viewing is seven hours. In homes classified in the grade school level, the average day's viewing is very similar, seven hours and 10 minutes.

There are now 845 tv stations and 56 million tv sets in the world—these figures are from the 1957 Spring-Summer edition of *Television Factbook*.

Statistics for the United States alone show 496 tv stations and 42 million sets. Outside of the U. S., the leaders are: Great Britain, with 19 stations and 6.5 million sets; Canada, with 37 stations and 2.45 million sets; and USSR with 31 stations and 1.3 million sets. All other tv nations have less than 1 million sets.

ASSOCIATIONS

Advertising expenditures will top \$18 billion annually by 1966 and radio's share will be close to \$2 billion—this is the estimate of Kevin Sweeney, Radio Advertising Bureau president.

Sweeney feels this tripling of radio's current annual billing (in the next 10 years) "will not alter present sources of radio's business." Local advertisers will continue to be the source of over 60 percent of radio billings, even

though top national advertisers are returning to the medium.

The Academy of Television Arts and Sciences has laid the groundwork for the formation of a writer's workshop.

In a special meeting last week academy members nominated a committee to explore the functions and procedures of the workshop. Main purposes discussed were (1) improvement of tv programming, (2) formation of a "school" for tv writers. Committee members include: Moit Abrahams, Ted Apstein, Evelyn Burkey, Paddy Chayevsky, Leo Davis, Ethel Frank, Frances Head, Nat Hiken, Marlow Lewis, Worthington Miner, Joe Schrank, Allen Schwimmer, Rod Serling, David Swift, Mildred Vermont, Helen Walpole, and Lawrence Langner. Three substitute members were also nominated along with two disinterested board members.

The first issue of the professional journal for the radio and television business has just been published by the Association for Professional Broadcasting Education.

The Canadian Association of Radio and Television Broadcasters Annual Convention to be held in Quebec City on 25-27 March will be divided into three sessions, Radio Day on 25 March, closed business session for members and associates only on 26 March and Television Day on 27 March.

STOCK MARKET

Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 26 Feb.	Tues. 5 March	Net Change
<i>New York Stock Exchange</i>			
AB-PT	21 ¹ ₂	21	- ¹ ₂
AT&T	177 ⁵ ₈	179 ¹ ₄	+ ¹ ₂
Avco	6 ⁵ ₈	6 ⁷ ₈	+ ¹ ₀
CBS "A"	31 ¹ ₈	32 ⁷ ₈	+ ¹ ₃ ₀
Columbia Pic.	17	18 ¹ ₂	+ ¹ ₂
Loew's	19	19 ¹ ₀	+ ¹ ₀
Paramount	30 ¹ ₂	32 ³ ₀	+ ² ₁ ₀
RCA	32 ⁷ ₈	34	+ ¹ ₁ ₂
Storer	26 ¹ ₄	26 ¹ ₂	+ ¹ ₂
20th-Fox	23	25 ¹ ₂	+ ² ₁ ₂
Warner Bros.	25 ³ ₄	26 ¹ ₄	+ ¹ ₂
Westinghouse	53 ¹ ₂	54 ⁷ ₈	+ ¹ ₃ ₀
<i>American Stock Exchange</i>			
Allied Artists	3 ¹ ₂	3 ⁷ ₈	+ ³ ₅
C&C Super	1	1	
DuMont Labs.	5	4 ⁷ ₈	- ¹ ₂
Guild Films	3 ¹ ₄	3 ¹ ₂	+ ¹ ₄
NTA	8 ⁵ ₈	8 ⁵ ₈	

Men in TV production all say:

The best prop crew from Jamieson



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS

JAMIESON
FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."

RCA TV Equipment for LEASE or SALE

This is your opportunity to get into the TV business at minimum of cost.

Complete UHF channel 36-TV station, from live camera to antenna. All RCA equipment, used only 14 months. Save tax dollars by low monthly lease plan or buy part and lease part. Save 72% on the package.

VHF'er may have all but transmitter and antenna.

Get full details NOW
HAROLD H. THOMS
75 Elk Mt. Scenic Hwy.
Asheville, N. C.

ONLY ONE CAN DO THE JOB



NEW, ADDITIONAL SURVEY PROOF:

WNHC-TV—seven days a week, sign on to sign off—delivers average audiences 210% greater than top New York City station reaching any part of the area; 244% greater than Hartford; 174% greater than New Britain. Kall KATZ for the proof: ARB, Nov. 1956; PULSE, Oct. 1956; NIELSEN NCS #2, 1956.

WNHC-TV
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y.

WHGB-AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

ESPECIALLY IN HARTFORD!

WASHINGTON WEEK

9 MARCH
Copyright 1957
SPONSOR PUBLICATIONS INC.

Despite the proceedings now under way, the FCC has no intention of shifting all—or even a major part—of television broadcasting to UHF.

It certainly won't be done for years, and certainly not without positive assurance that UHF can do the job as well as VHF.

That, in substance, is what FCC chairman George McConaughey told the Senate Commerce Committee this week.

McConaughey also made the following points at the hearing—and drew some sharp barbs from Senator Pastore (D., R.I.):

- The commission would, however, push ahead with deintermixture in specific areas (in addition to those on which the FCC acted the week before).
- The commission cannot make a VHF station accept a UHF assignment without complete hearings. Compelling public interest must be proved, and assurance given that the public will not lose service.

Questioning of other FCC commissioners disclosed there was wide open disagreement among themselves on deintermixture.

For instance, Commissioner Mack criticized the FCC for not enough deintermixture, while Commissioner Doerfer said that the steps already taken are depriving rural areas of tv service. And, anyway, he was anti-deintermixture.

Commissioner Craven submitted a brief favoring his plan for dropping the table of tv allocations altogether in favor of considering station applications on a case-by-case basis.

The session ended with the ominous feeling that on the following Thursday (14) disagreements among the commissioners will multiply.

Senator Pastore's chief peeve was the failure to remove the tax from all-channel viewing sets. He wanted to know whether it was impossible for a majority of the commissioners to agree on nationwide deintermixture. McConaughey conceded that at this stage it looked that way.

The session with the Senate Commerce Committee was just the beginning of a series of committee hops on Capitol Hill for the FCC's commissioners during the next few weeks.

McConaughey also told the Commerce Committee the FCC expects to make an early decision on pay tv.

Meantime, CBS TV got in a few licks on the pay-tv issue.

The network circulated among Senate Commerce Committee members a point-by-point refutation of the committee staff's report.

CBS's brief made these points:

- The FCC is not in a position right now to pass on the technical merits of the competing systems.
- There would be little genuine protection for the public in the suggestion that the promoters of pay tv bear all costs of the tests.
- The decision as to whether such pay service should be authorized and, if so, the nature and extent of the regulations required are matters for Congress to decide.

FCC chairman McConaughey said at a recent NARTB meeting here that he would favor a five-year term for station license renewals (in place of the present three-year period).

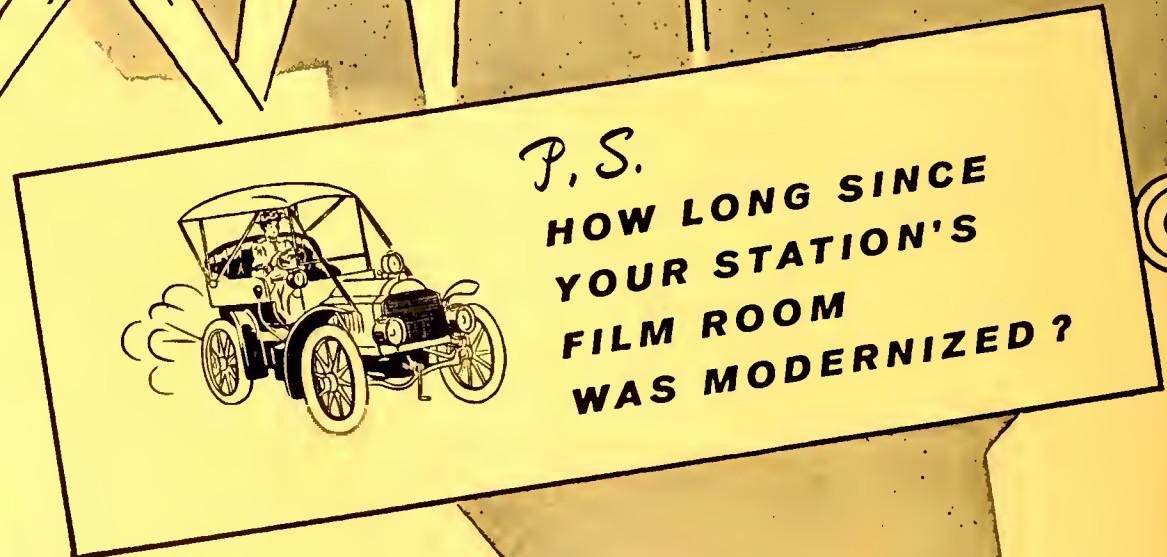
This puts him in agreement with a considerable body of opinion in Congress, which would have to authorize a change.

GETTING THE MOST FROM

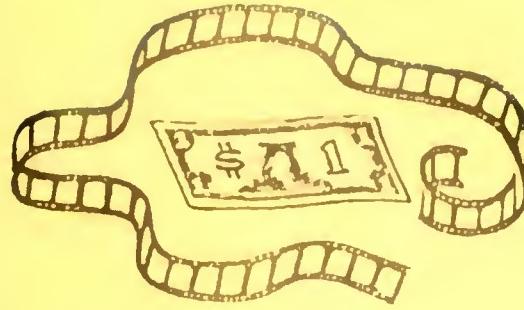


More SELL in Commercials?

Will that clever use of trademark plus product-in-use surely fix the brand name in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced by obsolete film equipment. The first step to more "sell" in film commercials really must start with station facilities. It's no trick at all to impart "snap" and realism with modern RCA film room equipment.



YOUR FILM DOLLAR . . .



Have Picture Quality that Advertisers want . . .

And Keep Your Operating Costs Down !

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

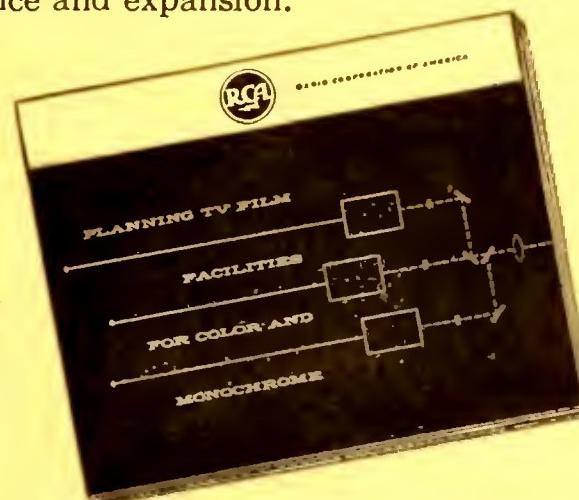
Professional Film and Slide Projectors save operating dollars.

Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

9 MARCH
Copyright 1957
SPONSOR PUBLICATIONS INC.

RAB is applying "The Man from Cunningham & Walsh" buildup to its various specialists.

Right now, **Lud Richards**, whose field is life insurance, has been assigned to spend a week with an insurance salesman to observe office and sales procedure.

McCann-Erickson's spectacular rise may well be due, in part, to the nimble "fire fighting" brigade with which president Marion Harper, Jr. has surrounded himself.

It consists of general staff officers—as distinguished from line officers—who can douse an account crisis, shore up a weak spot in plans, or produce the right research or the right solution at the right time. Each also is a seasoned specialist in some field—like tobacco, foods, beverages, etc.

Among the "fire fighters" you'll find **Harry Berk**, **E. H. (Dutch) Ellis**, **Anthony (Toby) Hyde**, and **Robert E. Healy**.

Tv billings are sky-high, but that hasn't stopped a fertilizer maker from spreading this proposition to stations:

He's offering to sponsor a 15-minute film—all commercial—to be run on a one-time basis. If the mail order return is satisfactory, the station will get an order for a repeat run.

Some station reps still are shy about answering query No. 8 in the questionnaire submitted by Dean Roscoe L. Barrow's broadcast network study committee for the FCC.

The information sought in this question concerns the rep's list of tv stations, dollar volume for each, and the rep's compensation.

Main reason for the reps' caution: the possibility that members of Dean Barrow's staff later may wind up in the rep business themselves.

Only four of the pioneers who were with CBS when it moved from the Paramount Tower to 485 Madison in 1930 are still with the company:

William S. Paley, **Lawrence Lowman** (general v.p.), **William Ensign** (sales), and **Al Bryant** (head of the messenger room).

SPONSOR HEARS (via repeated inquiries and phone calls) that the "cost-per-thousand-homes-per-commercial-minute" yardstick still is a somewhat hazy concept.

Here is how you arrive at C-P-M-H-P-C-M:

1) Add gross cost of the show and net cost of time to get the total amount a sponsor actually shells out for a program.

2) Now take the average number of viewing homes in thousands (your rating service or research division has it—or can get it) and divide that into sponsor's total cost, which you computed in the step above. This will give you the cost-per-thousand homes.

3) Divide this figure by the number of commercial minutes in the show—that is, divide by 3 for a half-hour show, 6 for an hour show, etc. That gives you the C-P-M-H-P-C-M. (The 3 and 6 apply, of course, only to night-time shows.)

If you want to get really elaborate about it, however, you can take one last step: Compute the cost-per-thousand-viewers (instead of merely the per-homes figure). In working this out, use 2.5 viewers per home.

10 KEY QUESTIONS

(Continued from page 28)

advertiser who hopes to reach housewives can do just about as well by using this period as he can with that at 7 to 9 a.m. The same Pulse study mentioned above showed, for example, that at 5 p.m., with nearly 29% of sets-in-use, 51 out of every 100 listeners are women. At 8 a.m., with nearly 30% of sets in use, 57 out of every 100 listeners are women. Teenagers represent only about 12% of the listening audience at 5 p.m. Another interesting point is that sets-in-use between 3 and 5 p.m., and between 7 and 9 a.m., average out just about the same—28%.

Once enough advertisers reappraise those other radio hours in the day, the industry may find a great deal less crowding in the early morning block. (In the next issue of SPONSOR, this subject will be treated in a full-length feature.)

7. Where is daytime tv headed?

Problems of daytime television, with its vast unexplored areas of programming combined with a basic limita-

tion in potential reach, are easing. Program and cost shufflings at all three networks are pointed to one goal: gaining bigger daytime audiences—for the medium itself and for the networks individually.

Daytime costs, traditionally half those of nighttime rates, got a revolutionary treatment a fortnight ago when ABC TV set a three-to-one ratio with daytime a third the cost of nighttime periods. It's possible NBC TV, in No. 2 position among the networks, may follow, with CBS TV holding pat.

Clients still wonder about daytime audiences, necessarily limited to non-working women, youngsters and children. Yet one of the biggest cosmetic companies plans intense experimentation with network tv in daytime hours this year—and it has a record as a pace-setter. The networks are striving to gain more tune-in during the housewife's work-a-day hours and to increase their own share of audience. NBC TV has made marked gains in this direction in recent months, and ABC TV, after its recent delineation of plans, holds promise of increasing the

scope—and the competition—in daytime tv.

There's new programming to pull audiences. ABC TV plans a methodical move back from *Mickey Mouse Club* in the late afternoon to about 2 o'clock; then it will move into the morning. CBS TV, dominant in the daytime field, hinges its schedules to its successful serials. NBC, with many moves in the planning, has just added midday shows, *Close-Up* and *Club 60*, for colorcasting carried by a limited line-up of stations on a co-op basis.

Progressive stations are bolstering local schedules as well, still striving to find the formula for an entertaining format within the budget range of the daytime advertiser.

Despite these encouraging innovations in programming and pricing, the dilemma for most advertisers considering daytime tv remains the same: how do you extend the reach of the daytime audience, in terms of coverage, and gain sufficient tune-in to make the necessarily high costs of tv production worth the investment?

Networks and local stations are get-

TV in Fresno -- the big
inland California market--
means **KMJ-TV**

- Best local programs
- Basic NBC-TV affiliate



PAUL H. RAYMER, NATIONAL REPRESENTATIVE

WWJ

DETROIT

FIRST IN DETROIT

- PROGRAMMING
- EXPERIENCE
- SALES RESULTS

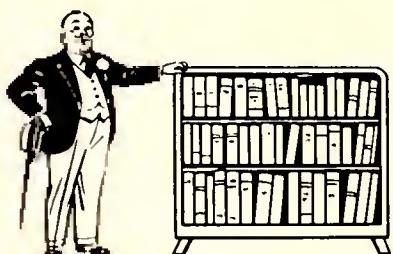
ASK DETROITERS!

BASIC NIBC AFFILIATE

WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS

National Representatives: Peters, Griffin, Woodward, Inc.

WHAT ARE MIAMI'S MAJOR GROCERY CHAINS?



ASK THE COLONEL!

The PGW Colonel has a listing of grocery and drug chains, and department stores in ever-changing Miami . . . and in 26 other markets he sells.

**PETERS, GRIFFIN,
WOODWARD, INC.**
TELEVISION SALES
250 Park Ave., New York, N.Y.

ting more evenly divided pieces of the viewing pie. Their problem, and all of their efforts, hinge on the need to expand the size of the pie in the first place. New live programs, and an emergence of more daytime film offerings, are designed to pull in new viewers. The strategy is to encourage the housewife to watch for entertainment and information, despite her household work habits.

8. How do you get the most out of the new network radio?

Advertisers are flocking to network radio and the realization that the answer to this question is a single word—flexibility. The four networks are continuing their programming and selling tactic of making time periods easier to buy and more maneuverable to the needs of the individual client.

This maneuverability, combined with attractive costs, is returning bluechip advertisers to the fold of network radio as they haven't flocked for five years. Among the newest developments: ABC, \$1-plus-million order from the R. J. Reynolds Tobacco Co., for Camel; CBS, a \$3 million sale to Lever Bros.; MBS, a 507-station lineup for the Quaker State Oil Co. which includes *Game of the Day* and sportcasts shows; NBC, total sales of \$500,000 in less than one week.

New tune-in in all parts of the country, and a re-evaluation of time costs, have prompted two major changes thus far—and there'll be more. CBS Radio has just upped its daytime costs 5%, at the same time cutting its nighttime rate by a third. And ABC Radio last month increased its morning time periods 4% to 8%. NBC expects to realign its rates as coverage warrants it. Mutual—at this point—is holding to its cost schedule and its guaranteed circulation plan.

As advertisers and agencies understand the scope within which they can buy network radio today, they're assigning it such heretofore unusual tasks as a concentrated pre-spring sale drive for six weeks—a project currently contemplated by one of the mail order giants. Advertisers are taking advantage of local cut-ins, and many—for the first time—are understanding how to merchandise radio at the local level.

The cost and flexibility factors lead

to today's network radio buying pattern: more money from current network advertisers, more advertisers new to the medium and radio impressions in heavier saturation for advertisers with almost any kind of a budget.

For the first time in many years, advertisers and their agencies are appraising the content of their commercial time on network radio with the same intensity they show in judging cost and coverage factors when buying that time. They're assigning radio specialists to gear the commercial copy to the specific tastes of the audience, and one big soap advertiser makes rigid demands on its radio copy people for radio-only appeals.

This seems to be a self-evident approach, but it hasn't been for a long time. A slipshod technique of buying "tonnage" and letting the copy pretty well take care of itself is giving away to the concept of quality in content as well as in the time slot.

9. Will Detroit's co-op dropout influence other fields?

There are some who feel that when Chrysler, Ford and GM discontinued their dealer co-op advertising plans in favor of all-factory advertising funds, they may well have tied up the first straws in a broom that will sweep away all co-op ad systems.

There is little doubt but that the action by the automotives has caused enough commotion to justify a re-examination of co-op plans now used by a multitude of industries. Some of these are: electrical appliances, foods, tires, drugs, gasolines, soft drinks, paints and clothing. Current estimates of advertising investments under such co-op systems range from \$1 to \$2 billion annually. Not all manufacturers are completely happy with their co-op plans, nor are all dealers kept contented. But the fact remains that more advertisers are using such plans and larger shares of ad budgets are being poured into them.

In shucking off their co-ops, the big three in autodom are now free to give all their dealers planned, consistent advertising coverage. They have the opportunity to throw support into a market where support is needed instead of being obligated to cater to some local dealer's media whim that may have no relation whatever to the national advertising program.

Practically every advertising excess

and malpractice was spawned in co-op (double billings, kick-backs, etc.). Angling for local rates—whether merited or not—has been widespread under the co-op system. Multi-product line dealers have been playing one manufacturer against another to collect more money for floor space or window displays. In the auto field, small town dealers complained that under co-op the advertising advantage went to suburban dealers who benefitted from both their own local coverage plus overflow coverage from metropolitan centers. They themselves were left with little coverage except their country weeklies. Now the factories are in a position to help them through such things as national spot tv and radio. How successfully the new plan works for the automotive industry may have considerable bearing on the future growth or shrinkage of co-op advertising. (See 23 February SPONSOR.)

10. How can alternate-week sponsors work together best?

Any venture jointly shared invites misunderstandings and disagreements, and alternate-week sponsorships on

television are no exception. The key to compatibility lies in a realization of the advantages of sharing a show: (1) economy; (2) opportunity to capture a wider audience by splitting the budget among more than one show. Sponsors who might not be able to afford a weekly nighttime tv show (and who wish to have more control of, and identity with a show than participations might give them) have found they can ride the continuity of a weekly show by sharing it with an alternate sponsor. The last week of 1956 found 44 nighttime network tv programs shared on an alternate week basis by 88 advertisers. At the same time individually sponsored nighttime shows numbered 59, while 12 participating and segmented shows were shared by 39 clients.

Despite an awareness of the advantages, however, here are some problems that are cropping up:

- Franchises: Does the client and agency who have pioneered the show and been in the time slot for the longer period of time enjoy more rights than the alternate client and agency? This is generally accepted to be the case. But the degree of privilege that goes to the senior client and the division of agency fees must usually be worked out point by point to reach a good working arrangement.

- Station line-ups: This problem usually arises where two clients don't need the same markets (i.e. a product that wants West Coast coverage shares a show with one that doesn't). Such problems can generally be worked out market-by-market through film, kines or local cut-ins.

- Show promotion: The question of which alternate sponsor spends the most to promote the show is often a knotty one. The obvious solution is that each should do his share.

- Lost commercials: When a minor commercial is lost through interruption or pre-emption, will the major sponsor reimburse at his discount rate? While the networks establish the discount rates, this is a question which when it arises they prefer to side-step. It is up to the alternate agencies to negotiate such situations. The networks regard show sharing in the same light as matrimony: the participants have to learn to live with each other.



THERE'S ONLY ONE LEADER...

KXLF-TV 4 MONTANA
THE CONTINENTAL DIVIDE STATION, BUTTE

TIMBER-R-R
POWER
LUMBER
AGRICULTURE

To cover OREGON'S
IMPORTANT SECOND
MARKET completely . . .
put your message on
KERG, where it will
be heard by the
LARGEST AUDIENCE.
KERG is the most
LISTENED-TO station
in the Emerald Empire.*
*Conlan Survey, Dec. '56.

CBS Radio
5,000 WATTS - 1280 KC

KERG
EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.

ARB SAYS:

9 out of 10	
18 out of 20	
24 out of 30	
TOP SHOWS ARE	
are on KROD-TV	

December ARB
SIGN ON TO SIGN OFF

KROD-TV	62.4%
Station B	36.1%
Station C	6.5%

OF THE EL PASO AUDIENCE

Call Branham for other
REVEALING FACTS!

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS

AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

if it is ...

4 P.M.

when you read this

1,139,502 WOMEN

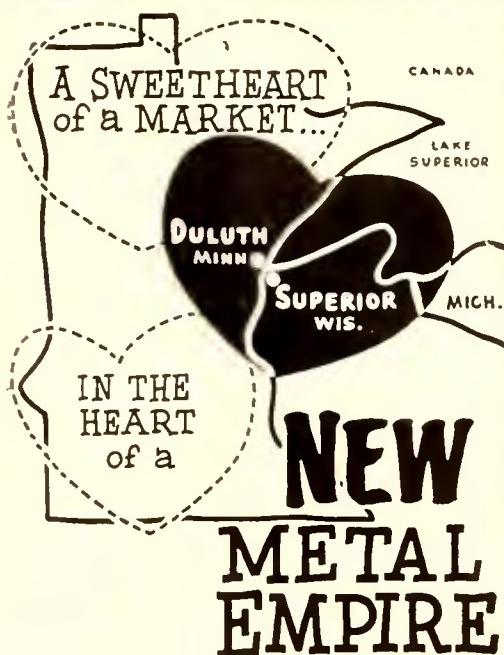
are *actually watching* "Dame-time" programs on the Television Stations represented by PGW.



For full details and latest availabilities

ASK THE COLONEL!

PETERS, GRIFFIN,
WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.



2nd Largest Market in the Northwest
Hundreds of millions of dollars spent and proposed—
TACONITE MINING—New Towns—SEAWAY—
New Payrolls
To reach and sell this vital market your
best buy is WDSM-TV
Top TV at the Top of the Nation

WDSM-TV
NBC — CHANNEL 6
A 3 BILLION DOLLAR MARKET

Duluth & Superior

Affiliated with Duluth Herald and News-Tribune
PETERS, GRIFFIN, WOODWARD INC.
Exclusive National Representatives

Reps at work

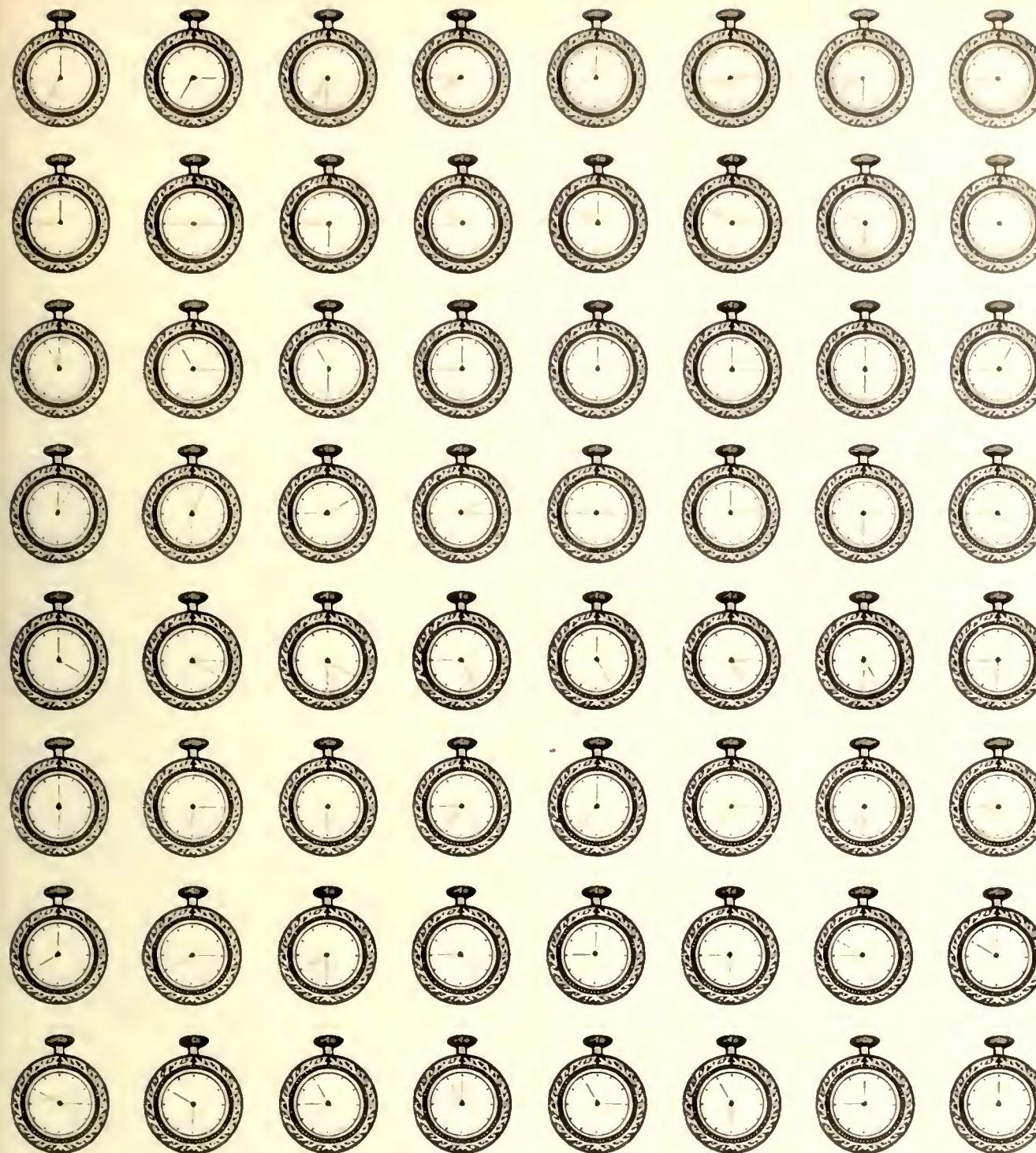
Dudley D. Brewer, radio-tv manager, The Branham Co., Chicago, thinks these steps would facilitate the spot buying process: (1) when a campaign is coming up, a letter should be sent to all the reps outlining plans for individual markets, length of announcements, hours, type of audience desired, the rate bracket, whether client wants a spot package. Then reps could alert the station to save announcement slots, and have time to intelligently compile data rather than rush to the buyer's office with a marked log; (2) the buyer should schedule rep availabilities for different markets on different days to simplify buying. If the schedule is to be in 75 or 100 markets, for example, buyers usually ask for availabilities at one time but they *buy* at different times on a city-by-city basis. Buyers should ask for availabilities on a city-by-city basis, covering the availabilities in consecutive order. In this way the rep would be able to provide more information and deliver more and better availabilities. (3) After the purchase, the buyer should tell why he bought station X instead of Y. The rep doesn't question the buying of a competitor; only why he wasn't able to sell his.



David A. Grimm, The Meeker Co., Inc., New York, comments: "In every business, time efficiency is important. But in our business, time efficiency is an operating basic. Our selling time must be used to the best advantage of the buyers at an agency, the agency's clients and our own stations. The interests of all are best served by presenting the facts completely, quickly and accurately. The buyer's time and the rep's time are both important. The buyer should not waste the rep's time with unnecessary calls and waiting. The representative should not take advantage of the buyer's time with unnecessary conversation: 'blue sky' talk is not going to sell anyone. But the rep should provide the buyer with all the facts. And the buyer should give the representa-



tive as much time as required to tell them. There are many considerations, such as local personalities, programming for specific groups, community respect for the station, etc.; buying strictly by numbers is an expensive way in the long run since the time bought too often does not reach the client's market. 'Time is money' is particularly true when that time is used productively and efficiently."



all but four



WGBI tops the ratings in *all but four* of the 68 quarter-hours between 7:00 a.m. and Midnight, Monday through Friday, according to the November 1956 Pulse for the Scranton and Wilkes Barre region.

This is doubly important because this is a double-market survey and WGBI is a double-market station. In fact, seldom does any one facility achieve such run-away dominance in even a *single* multi-station radio market.

You need only one station—WGBI—to cover both markets—Scranton and Wilkes Barre. Before you buy, be sure to see the regional rating report, covering both markets.

WGBI radio

CBS RADIO AFFILIATE

Represented by **H-R** Representatives, Inc.

New York • Chicago • San Francisco • Hollywood • Dallas • Atlanta • Houston • New Orleans • Miami

LOWEST COST PER THOUSAND IN COLUMBUS

lowest
cost-per-thousand

in Columbus

WVKO

cost per thousand is
44% lower than its
closest rival.

WVKO

delivers 5.1 average
between 8 and 5. No
ratings below 4.4
Pulse: Sept.-Oct. '56

WVKO

covers what counts!
800,000 people in half
millivolt contour.
550,000 of them are
in Franklin County . . .
the home county.

WVKO

Columbus, Ohio
*the station with
a personality.*

Use the slide-rule
and call Forjoe

Tv and radio NEWSMAKERS



Carl Georgi, Jr. has joined Campbell-Ewald as vice president and director of media. His appointment was announced last week by H. G. Little, president and chairman of Campbell-Ewald. Well known in the industry, Georgi has been with D. P. Brother & Co. since that agency was organized in 1933. For the past 10 years he served as vice president in charge of media

and research at Brother. Georgi is an active participant in extra-curricular ad activities. He is a member of the National Outdoor Advertising Bureau, past chairman of the Michigan Council of the 4A's, and also a member of the newspaper committee of the 4A's. He is also on the board of directors of the Detroit Players, and is a member of the Detroit Adcraft Club and the Detroit Athletic Club. George was graduated from the University of Detroit.

Ed Wallis is stepping out of his post as KYW radio and tv advertising and promotion manager to become sales manager for the radio arm of Westinghouse's Cleveland stations. On announcing the switchover, Gordon Davis, KYW general manager, said, "We are delighted with this appointment. Mr. Wallis is particularly qualified for this position. His extensive background in radio and television sales, programing and promotion will be especially important to us in 1957." Wallis has been active in broadcasting for the past 24 years, 19 of these years exclusively in radio. He joined the Westinghouse Broadcasting Co. in 1953 as advertising and promotion manager at WPTZ, Philadelphia. He has been with KYW since Westinghouse came to Cleveland in January, 1956 and was responsible for the initial "take-over" promotions.



William J. Taylor has been appointed managing director of the Southern California Broadcasters Association. Taylor replaces Frank Crane, who resigned to join KPOP, Los Angeles, as director of national sales and merchandising. Before joining the active and promotion minded broadcaster group, Taylor was general manager of KSLR, Oceanside, Calif. He

began his advertising career in 1940 on the performing side of the microphone. He left broadcasting in 1947 to become a space salesman for the Minneapolis Star & Tribune. In 1949 he returned to radio on the management side. Taylor has also worked in the agency field with Bozell & Jacobs, McCann-Erickson and Foote, Cone & Belding. At FCB he handled radio-tv production on such national accounts as: Rheingold, Purex, Sunkist and RKO Pictures.

Tell you why **NEW BEDFORD** folks like **WJAR-TV...**



"I guess the first reason would be that we like the programs we see on Channel 10. The movies are wonderful, you have most of our favorite big time stars, your news and sports programs have stories about New Bedford, and we can't do without your weather forecasts.

Another thing that means a lot is that we get such a good picture down here on Channel 10".

New Bedford is only part of the important Southeast New England market delivered by WJAR-TV. Check your Nielsen NCS2 survey for Channel 10's coverage in Providence, Worcester, Fall River, New London, Taunton and Brockton.

No other television station covers *Southeast New England* like WJAR-TV!



Represented by WEED Television



SPONSOR SPEAKS

Food for thought at ANA

We predict that the annual spring meeting of the ANA next week will be among the most exciting in the organization's 47-year history. Members will hear, for example, an initial report on ANA's study of advertising agency compensation by Prof. Albert Frey of Dartmouth, ANA consultant. But we think that some of the most intense idea-exchange outside formal sessions will center around the many vital air media decisions confronting national advertisers today.

To put some of these key issues in focus SPONSOR presents a report this issue (page 25) which we commend to the attention of ANA meeting delegates as well as all other advertisers who this year are making air media decisions farther ahead than at any other period in recent times.

Deintermixture will take years

Despite the rash of deintermixture proceedings the FCC has underway advertisers should know deintermixture isn't accomplished fact. There may be months, even years of hearings and court action ahead. WRGB, Schenectady, for example, will fight hard in response to the FCC order that it show cause why it should not be moved from v Channel 6 to u Channel 47. It will probably be a long time before advertisers need concern themselves with reevaluating the tv situation in Schenectady and some of the other markets affected by recent FCC moves.

Five Commissioners

In an unprecedented testimonial to an industry-minded broadcaster, five FCC Commissioners were on hand recently to help Clair R. McCollough, president of WGAL, Inc. of Lancaster, Pa., dedicate his 25-acre Television Center.

On hand, too, were Hal Fellows, President of the NARTB; Pete Cash, President of Tvb; and many more notables. FCC Chairman George C. McConaughay, in a televised talk, referred to Mr. McCollough as "WGAL's great president." Which proved that the Commission doesn't mind sounding off on a worthwhile subject and for a worthwhile broadcaster.



THIS WE FIGHT FOR: Spurting net radio sales emphasize the need for published spending figures. If the networks make this possible, they'll be the first to gain: as clients see what competitors do they'll move in to counter.

10-SECOND SPOTS

Pre-test: Back in 1950, Schwerin Research did an audition-test on *Cads and Scoundrels*, a romantic story that revolved about a gambling casino in a Monaco-type setting. The young actress who rated highest in the test was Grace Kelly. *Research adds a new measurement—Future Effectiveness.*

Jobs wanted: From *Variety*—

Entire tv staff—now running one of most successful stations in Midwest—desires change. News, sports, fresh exciting personalities—Madison Avenue type uniforms. Will travel—will consider any offer.

Stampede in gray flannel suits!

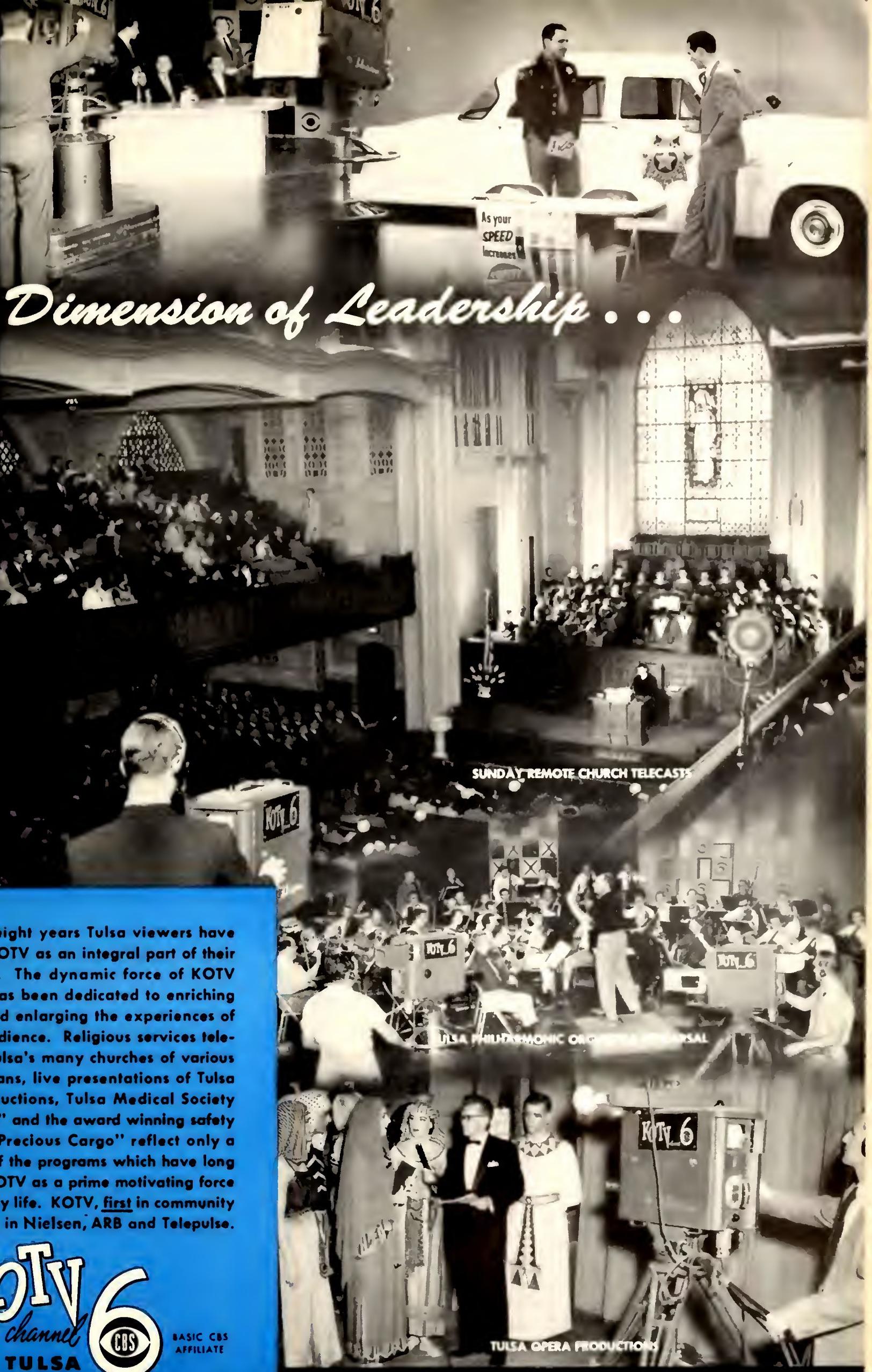
Double features: Quite a few New York movie houses (including Radio City Music Hall) have tv sets in the lounges. One of these in the Bronx is showing "Fire Over England" which very likely played on its tv screen first since it was already presented as tv feature film in the area.

Title search: NBC TV begins a new show called *Panic*. During its development it had an interesting succession of titles: *Impact*, *Impasse*, and *Crisis*. *Some day they'll title one Help! Help!*

Blooper: The Plymouth dealers of Southern California and their agency, Stromberger, LaVene, McKenzie, of Los Angeles, are taking this one in good spirits. During telecast of Paul Coates' *Confidential File*, the commercial called for a cut to a film of Plymouths rolling off a production line as the announcer in a live pitch said, "Your Plymouth dealer has the model you want right now because the Los Angeles factory is turning out cars by the hundreds, week after week. . . ." But film control cut to the wrong film—a shot of a coolie pulling a rickshaw. It was part of a film taken in Hiroshima for Coates' program.

Lost & found: A set of upper false teeth, complete with one gold tooth, was found by a worker in a cotton field and turned in to station KOTN, Pine Bluff, Ark. The station broadcast the find, but the owner has not yet claimed his teeth. *Well, thir, how'ih that for public therighth that for public thervith programing?*

Ketchup: Spot advertiser Heinz estimates per capita consumption of ketchup has risen from two bottles annually in the 1930's to three and one-half in 1956. *Maybe we're not eating more but just beating the bottles less.*



For nearly eight years Tulsa viewers have looked to KOTV as an integral part of their community. The dynamic force of KOTV television has been dedicated to enriching the lives and enlarging the experiences of this vast audience. Religious services telecast from Tulsa's many churches of various denominations, live presentations of Tulsa Opera productions, Tulsa Medical Society "House Call" and the award winning safety program, "Precious Cargo" reflect only a small part of the programs which have long identified KOTV as a prime motivating force in community life. KOTV, first in community service, first in Nielsen, ARB and Telepulse.

KOTV
channel
6
TULSA

BASIC CBS
AFFILIATE



No matter how you look at it, Nielsen proves that Channel 4 has greater coverage than the other Oklahoma City station!



WKY-TV

MONTHLY COVERAGE 13.7% more homes than the other Oklahoma City Station

WEEKLY COVERAGE 12.8% more homes than the other Oklahoma City Station

DAYTIME CIRCULATION

WEEKLY 12.9% more homes than the other Oklahoma City Station

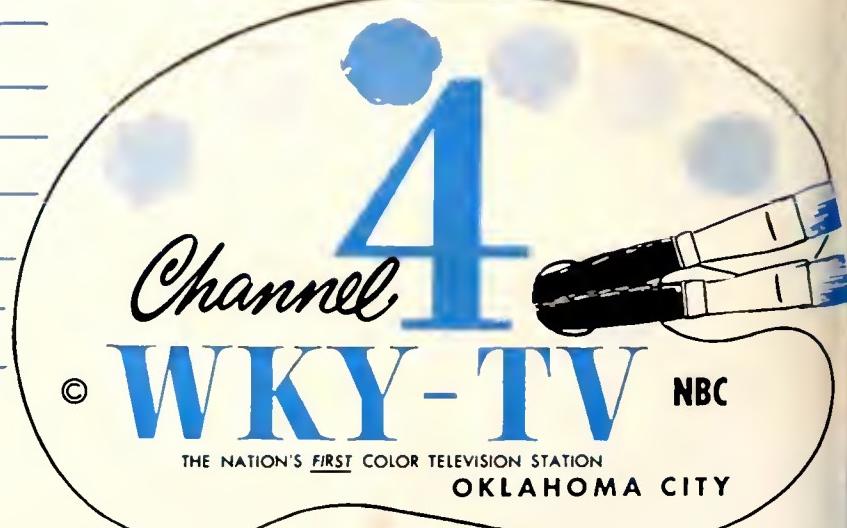
DAILY 13.8% more homes than the other Oklahoma City Station

NIGHTTIME CIRCULATION

WEEKLY 12.1% more homes than the other Oklahoma City Station

DAILY 10.8% more homes than the other Oklahoma City Station

WKY-TV—66 COUNTY COVERAGE
OTHER STATION—46 COUNTY COVERAGE



Owned and Operated by THE WKY TELEVISION SYSTEM, INC.
WKY-TV and WKY Radio, Oklahoma City
WSFA-TV, Montgomery, Ala. WTWT, Tampa, Fla.
Represented by THE KATZ AGENCY